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Op.^a VI.


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Six Overtures in Four Parts
By Borghi Op. 6

1.5.

45

good

2

VIOLINO PRIMO

SINFONIA

Allegro

I

This musical score is for the Violino Primo part of the first movement of a symphony. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of 15 staves of music. Dynamics are indicated throughout, including *f* (forte), *cres* (crescendo), *fmo* (fortissimo), *po* (piano), and *p* (piano). The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line.

VIOLINO PRIMO

3

Andante

Sempre SottoVoce

mez *f*

pianis

mez *f*

p^o

p^{mo}

mez *f*

p^{mo}

p^{mo}

p^{mo}

Allegro

p^o

f^{als}

p^{mo}

f

f

1^{ft}

2^d

cres

f

sf

p^{mo}

p^o

cres

for *f*^{als}

p

Minore

Sempre piano

f

p^o

f

Magiore

cres

f

f^{mo}

f^{mo}

p

f

f^{mo}

4

VIOLINO PRIMO

SINFONIA
II

Larghetto

For e Stac.

pmo

pmo

All' afsai

Sotto Voce

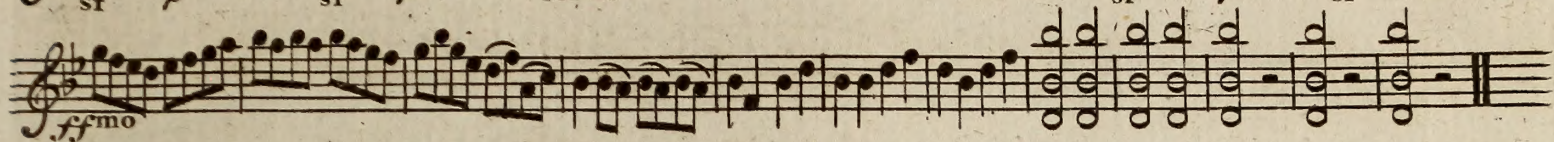
Siegve Loftefso Tempo

mez for

diminuendo

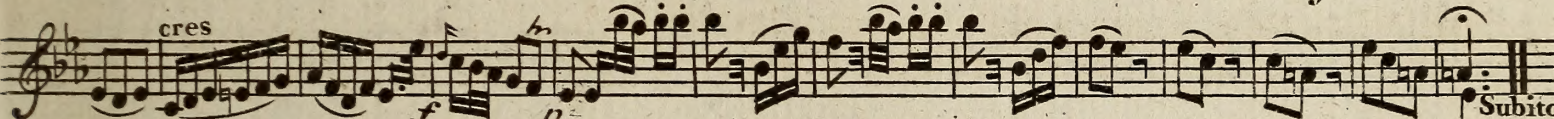
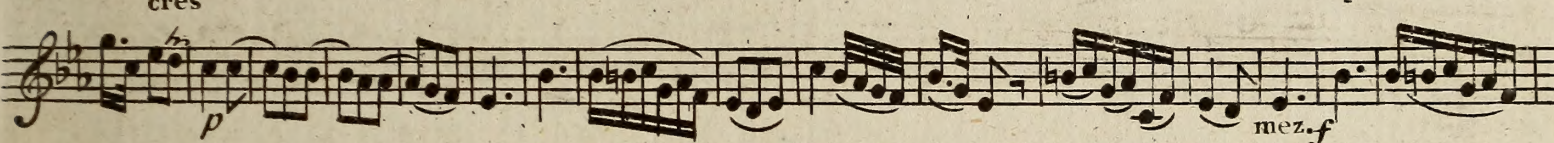
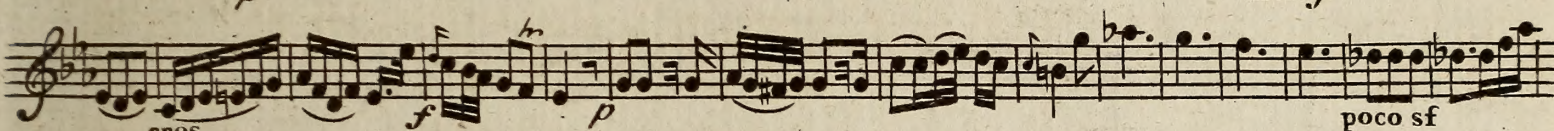
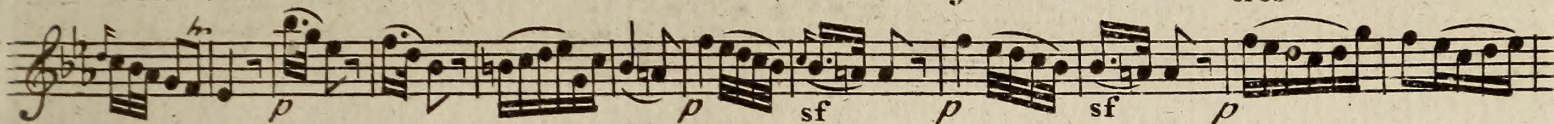
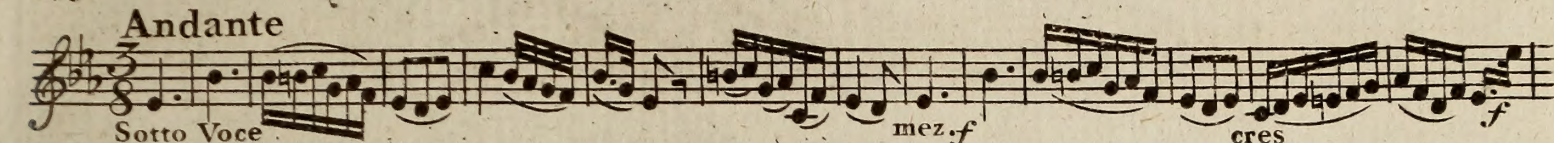
VIOLINO PRIMO

5

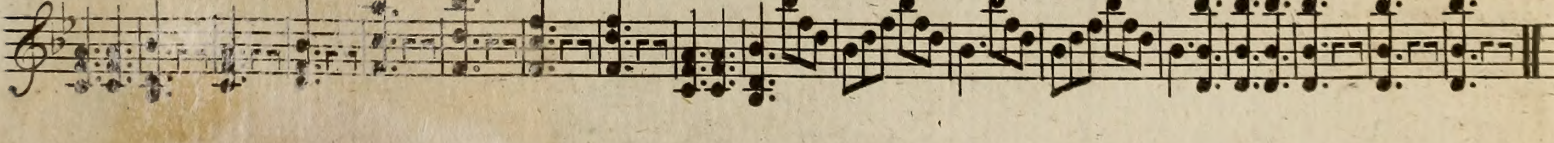
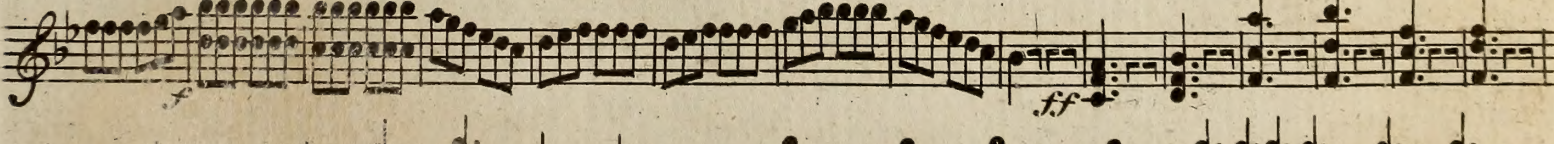
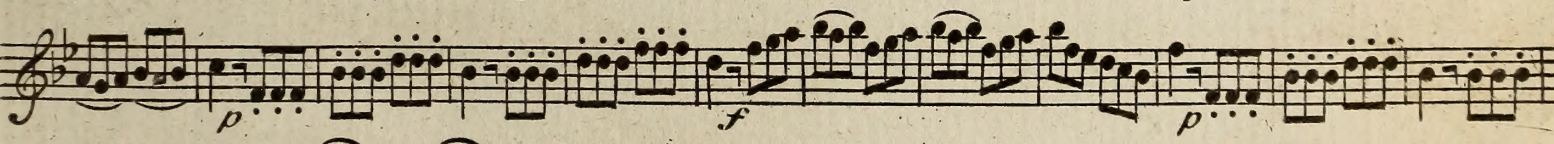
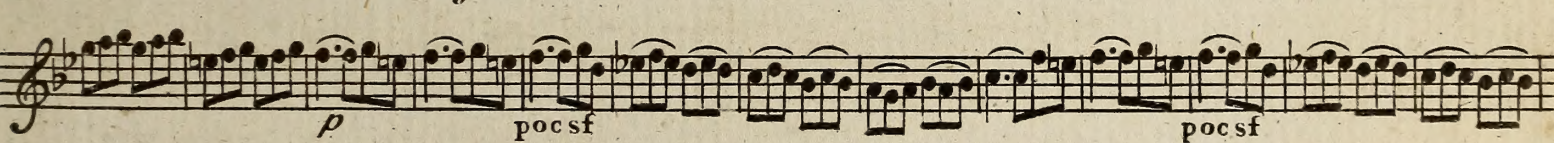
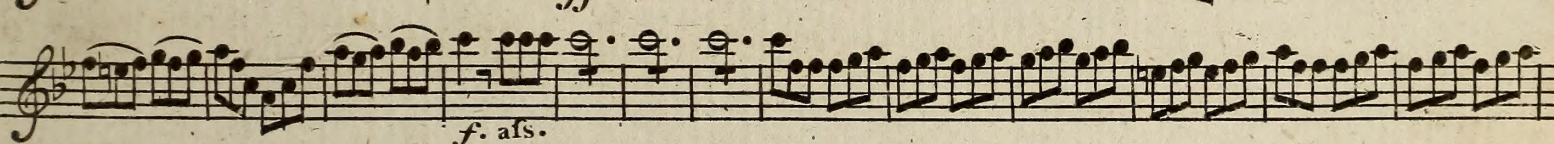
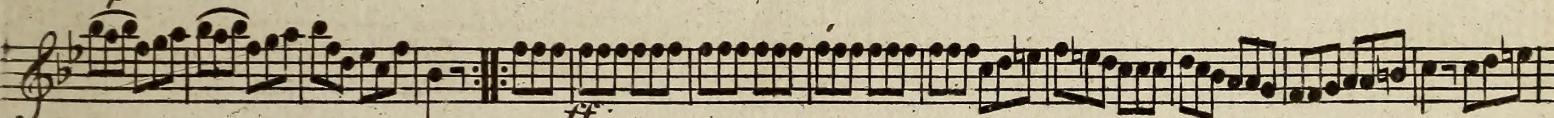
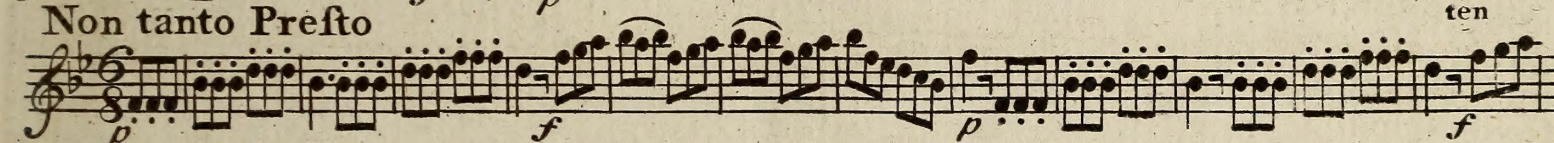


Andante

Sotto Voce



Non tanto Presto



47. 9000
6

VIOLINO PRIMO

SINFONIA III

Allegro

The score is written for Violino Primo and consists of 15 staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro'. The score includes various dynamic markings such as *f* (forte), *p* (piano), *cres* (crescendo), *ffmo* (sforzando), and *pp* (pianissimo). There are also markings for *1* (first ending) and *h* (hairpins). A section labeled 'Sotto Voce' begins on the 12th staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line on the 15th staff.

7

Sotto Voce

Andantino

Sotto Voce

The musical score is written for piano and voice. The piano part is in G major, 2/4 time, and consists of seven staves. It features a variety of textures, including rapid sixteenth-note passages, sustained chords, and dynamic markings such as *p*, *f*, *sf*, and *pp*. The vocal line, labeled 'Sotto Voce', is written on a single staff in the same key and time signature. It follows the piano's melodic contour, often using half notes and quarter notes. The tempo is marked 'Andantino'.

This page of musical notation contains eight staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various dynamics and articulation marks:

- Staff 1: *p*, *cres*, *f*
- Staff 2: *Sotto voce*
- Staff 3: *p*
- Staff 4: *1st*, *2^d*, *f*
- Staff 5: *sf*, *sf*, *sf*, *sf*, *f*
- Staff 6: *p*, *pianis*
- Staff 7: *p.p*, *p*
- Staff 8: *cres*, *f*, *p*

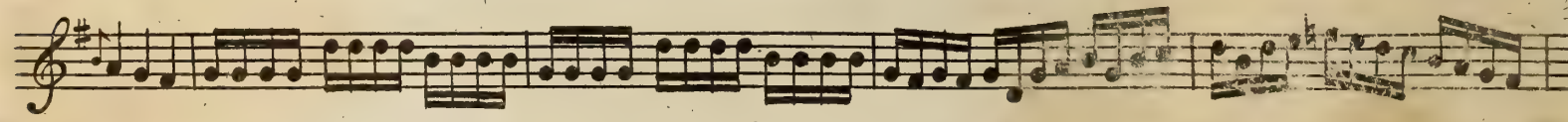
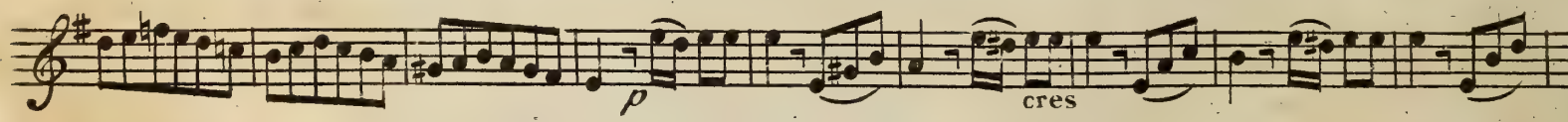
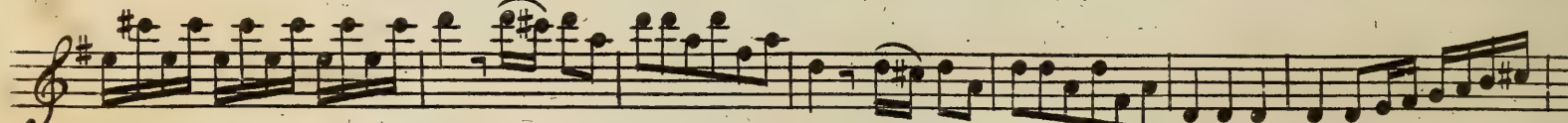
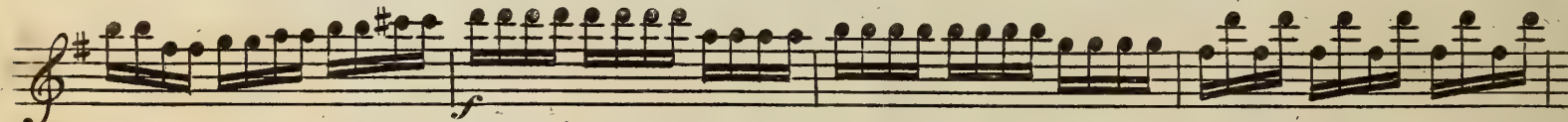
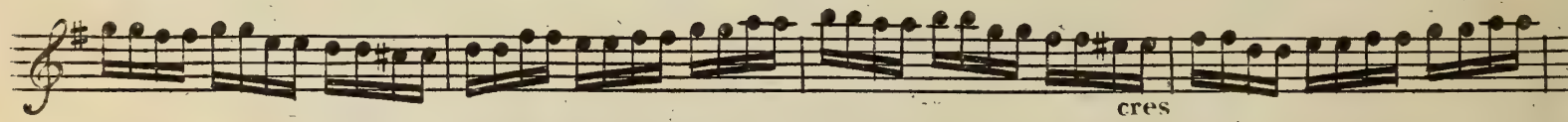
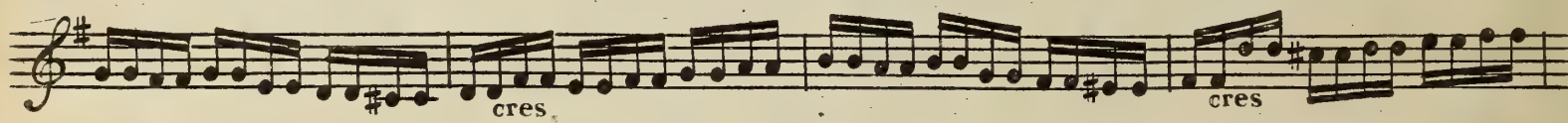
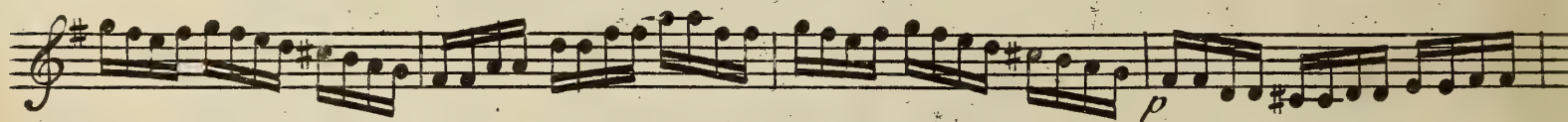
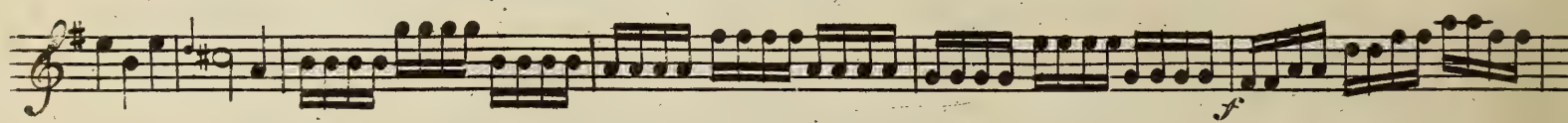
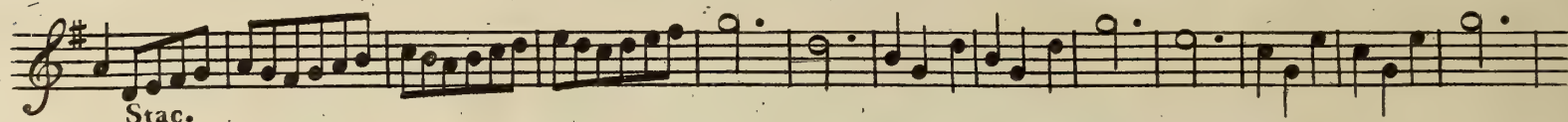
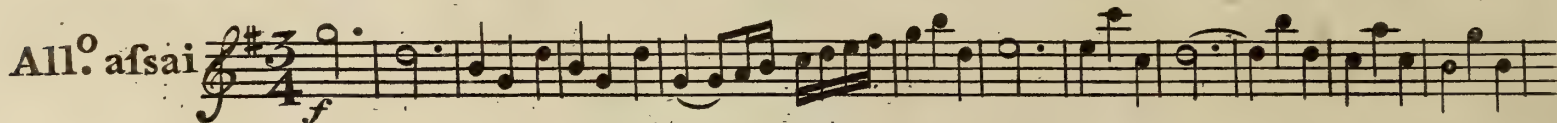
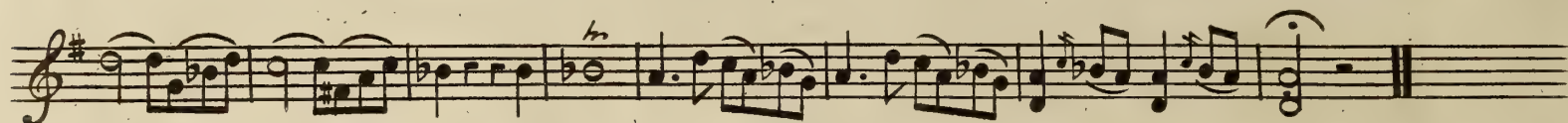
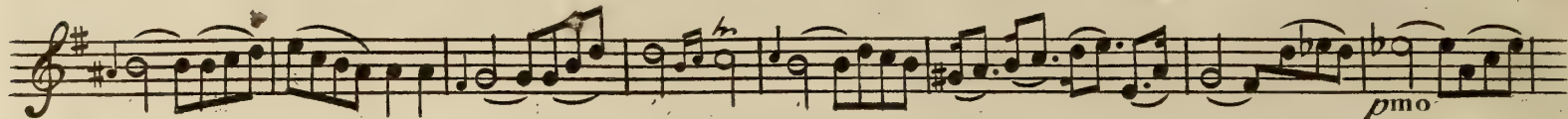
18.

8

VIOLINO PRIMO

SINFONIA IV

Larghetto



VIOLINO PRIMO

9

Stacc.

cres

p

f

cres

cres

cres

f

Andante $\frac{2}{4}$

Sempre Pia

sf

sf

f

Stac.

sf

sf

sf

This page of musical notation contains 15 staves of music. The notation is written in a single system, with each staff containing a line of music. The key signature starts with one sharp (F#), changes to two flats (Bb, Eb) in the middle, and returns to one sharp (F#) at the end. The music features various dynamic markings, including *p*, *ff*, *f*, *pmo*, and *cres*. The piece concludes with a double bar line.

49.

VIOLINO PRIMO

11

SINFONIA V Allegro

This page contains the first system of the Violino Primo part for the first movement of the 5th Symphony. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro'. The page is numbered '11' in the top right corner. The music features a variety of dynamic markings including *f*, *mez.f*, *p*, *cres*, *sf*, *ff*, *po*, and *ff*. The notation includes many sixteenth and thirty-second notes, often beamed together, and some triplets. The piece concludes with a double bar line.

VIOLINO PRIMO

Andante

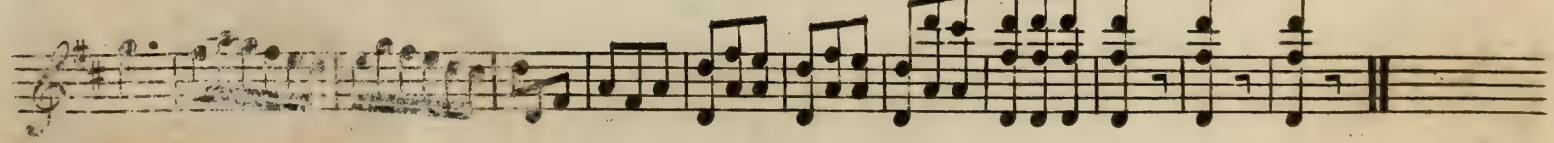
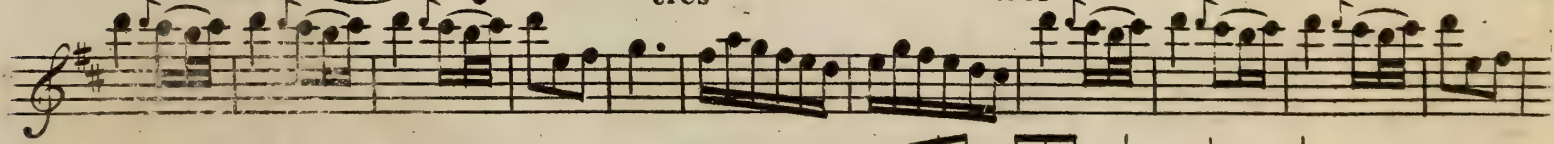
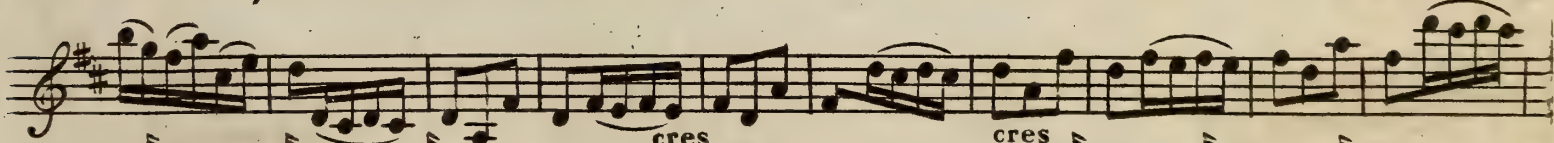
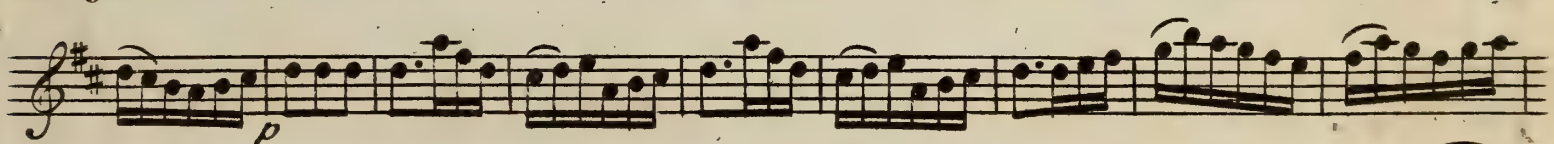
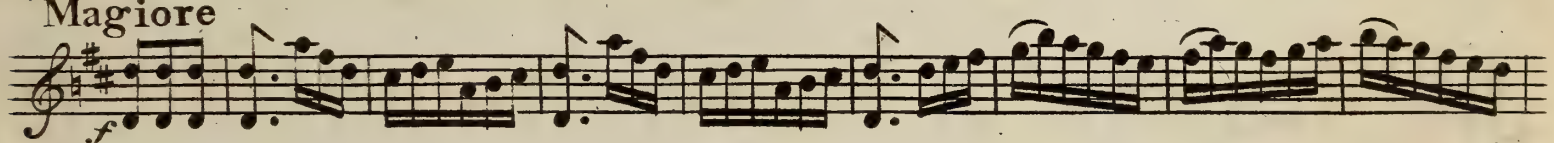
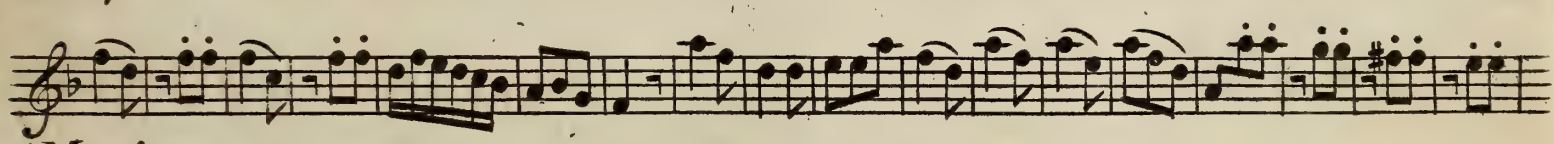
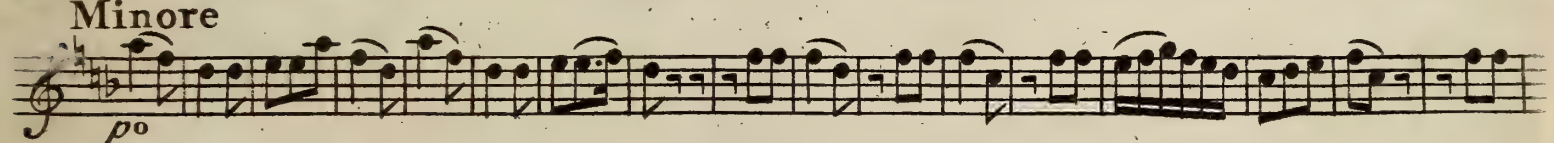
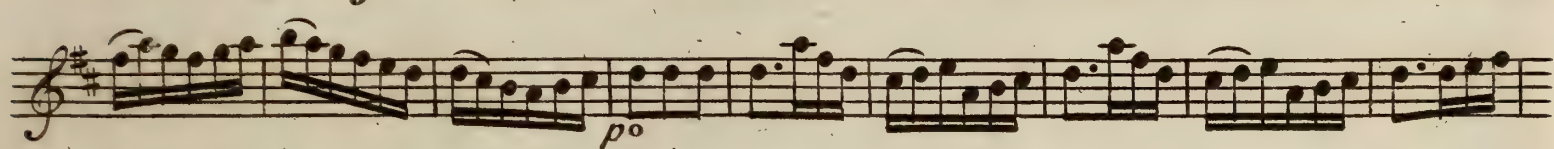
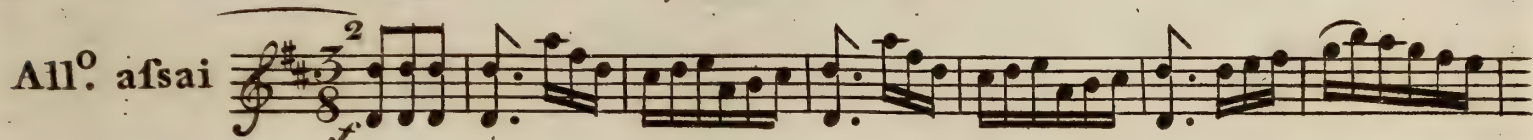
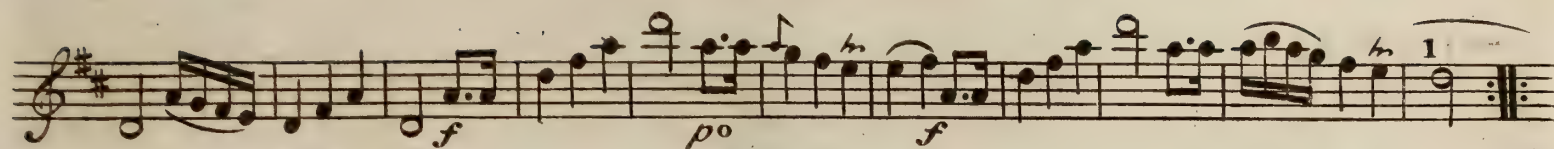
Violino Primo score for Andante, measures 1-24. The music is in G major (one sharp) and 2/4 time. It features a continuous eighth-note pattern. Dynamics include *p* (piano), *f* (forte), *sf* (sforzando), and *p^o* (pianissimo). There are six sixteenth-note runs marked with a '6' and a slur. The section ends with a double bar line.

Minuetto

Violino Primo score for Minuetto, measures 1-8. The music is in G major (one sharp) and 3/4 time. It features a continuous eighth-note pattern. Dynamics include *f* (forte) and *p* (piano). The section ends with a double bar line.

VIOLINO PRIMO

13



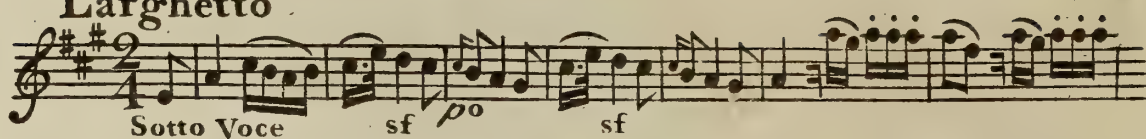
50

14

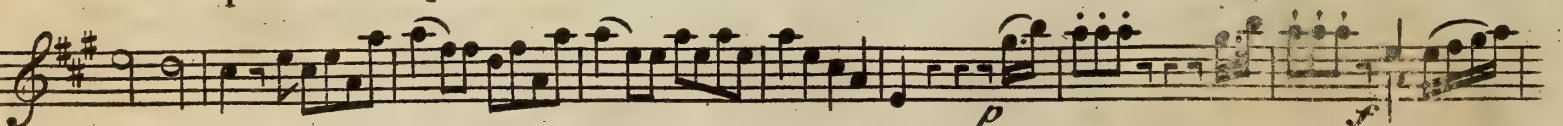
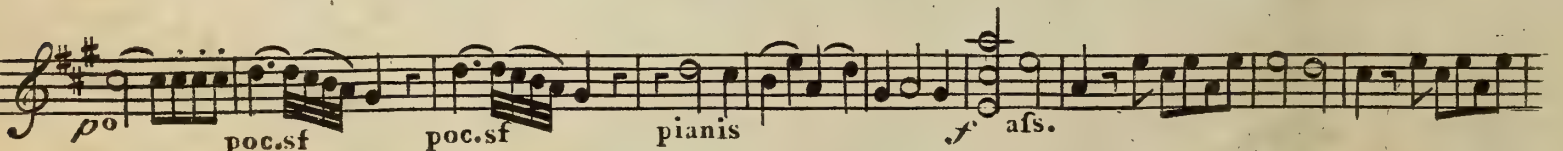
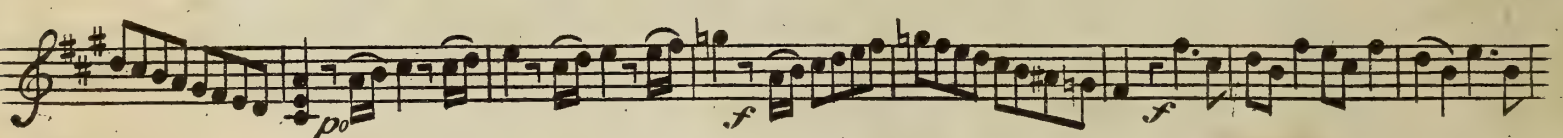
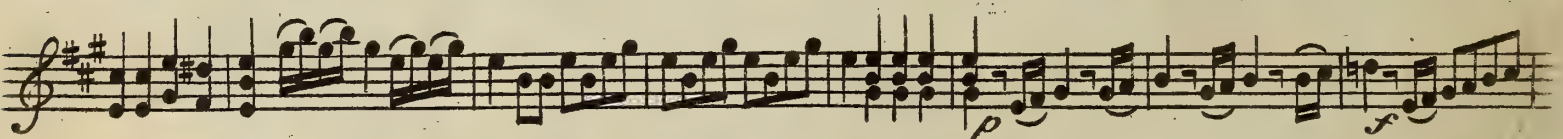
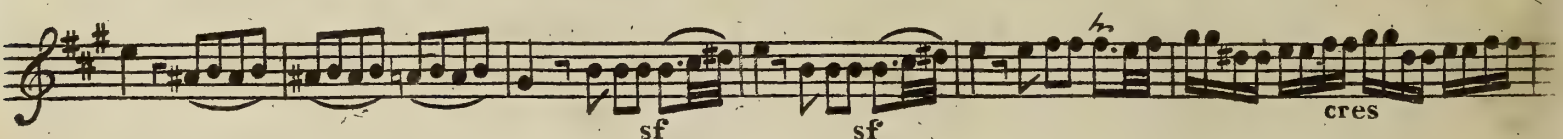
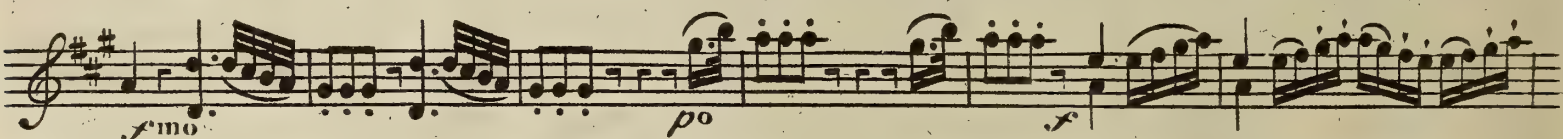
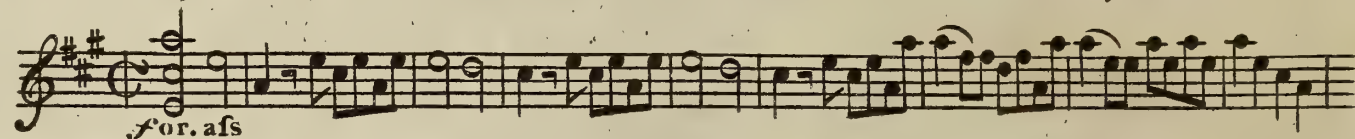
SINFONIA VI

VIOLINO PRIMO

Larghetto



Allegro
Spiritoso



VIOLINO PRIMO

15

po sf sf cres

cres f fmo

po diminuendo pianis

Andantino

Con Espressione

sf po sf po

mez.Voce

f po f po Semplice sf po

Minore

f af po

sf po sf po

f afs

Magiore

po

mez. f

f po f po

f po f po

f po f po

sf po f po

sf po f po

sf po f po

pianis

VIOLINO PRIMO

Allegro

Violino Primo musical score, page 16, Allegro tempo. The score is written for a single violin in treble clef with a key signature of two sharps (F# and C#). The tempo is marked "Allegro". The score consists of 14 staves of music. The first staff begins with a *p^o* (piano) dynamic marking. The second staff has a *f* (forte) marking. The third staff includes a *cres* (crescendo) marking and a section labeled "Fuga" with a repeat sign. The fourth staff has a *f* marking. The fifth staff has a *mez. f* (mezzo-forte) marking. The sixth staff has a *sf* (sforzando) marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking and a first ending bracket labeled "1". The ninth staff has a *p^o* marking and a *f* marking, with a first ending bracket labeled "1". The tenth staff has a *pianis* marking. The eleventh staff has a *ten fortis* marking. The twelfth staff has a *p^o* marking. The thirteenth staff has a *f* marking and a *p^o* marking. The fourteenth staff has a *f* marking and ends with a double bar line.

Six
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his former Works at A. Thellerns 17, St. Martins Lane & all Music Shops.

2

VIOLINO SECONDO

SINFONIA I

Allegro

The musical score for Violino Secondo, Sinfonia I, Allegro, is written on 15 staves. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various dynamic markings such as *f* (forte), *p* (piano), *fmo* (forzando molto), *pmo* (pianissimo), and *cres* (crescendo). It also features articulations like *Stacc.* (staccato) and *P^o Stacc.* (piano staccato). The music is characterized by rapid sixteenth-note passages and more melodic lines. The piece ends with a double bar line on the final staff.

3

Sempre Sotto Voce

Allegro

Minore

Sempre Piano

Magiore

The image shows a page from a musical score, likely for a vocal or instrumental part. The title "Maggio" is written at the top right. The music is written on three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with various note values and rests. The second staff continues the melody, featuring a crescendo marking "cres" and a fortissimo marking "f". The third staff continues the melody, featuring a fortissimo marking "f" and a fortissimo marking "fmo". The music concludes with a double bar line.

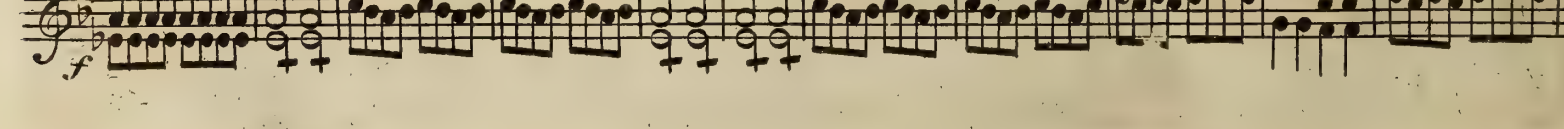
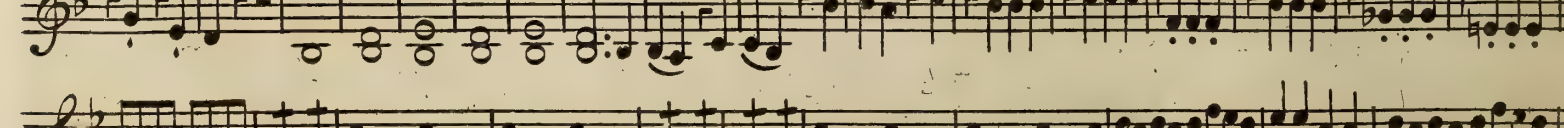
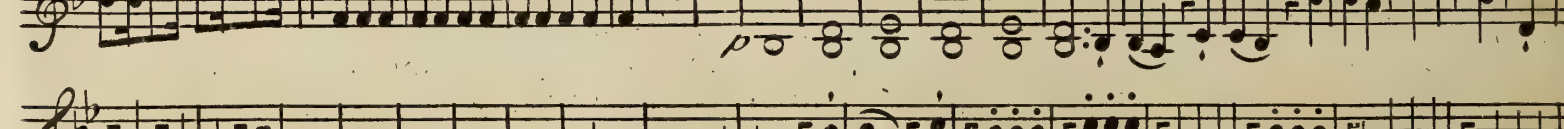
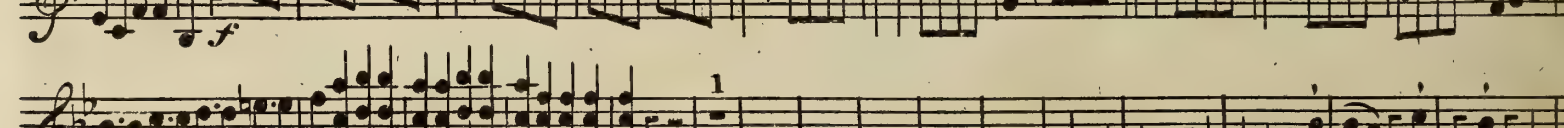
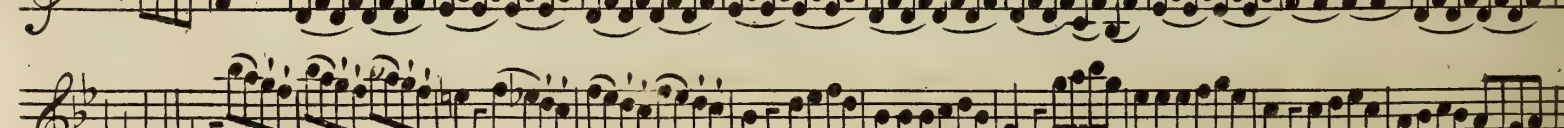
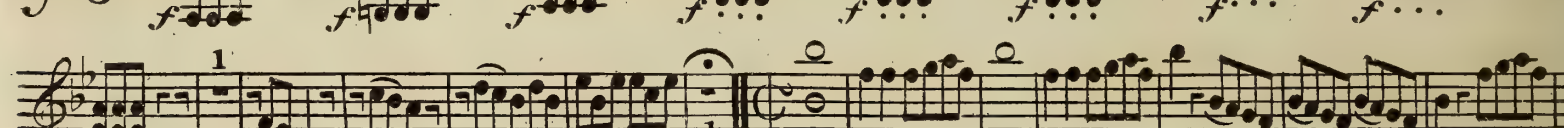
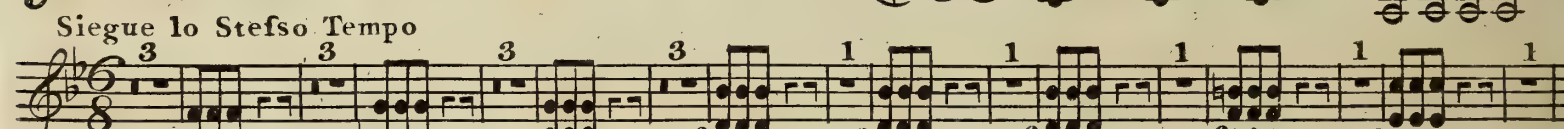
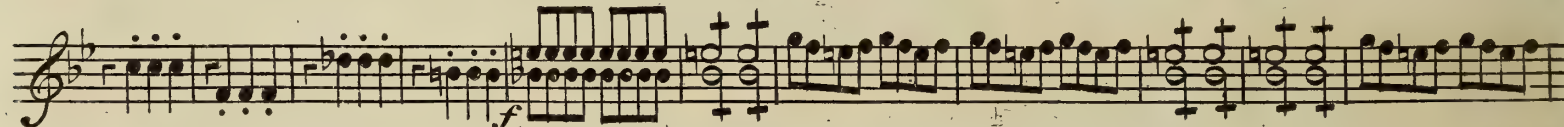
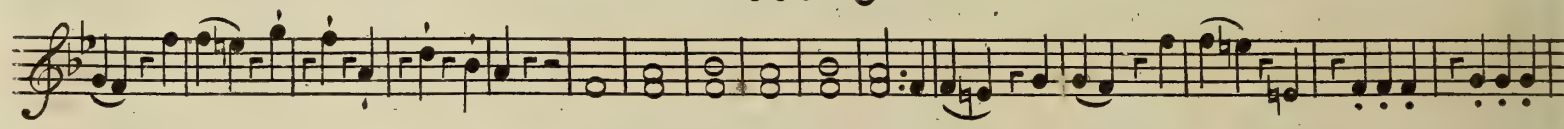
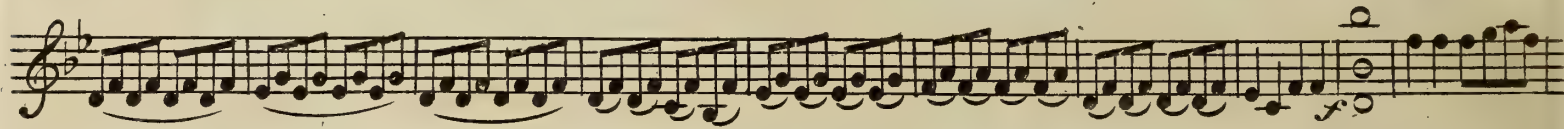
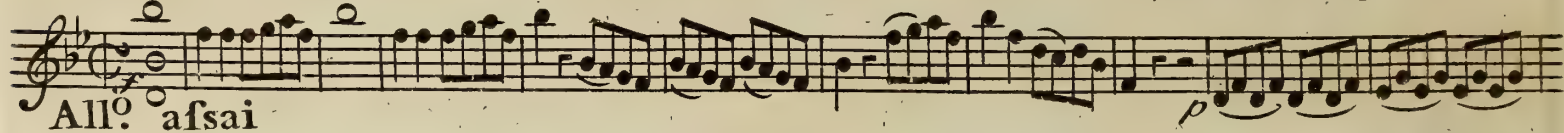
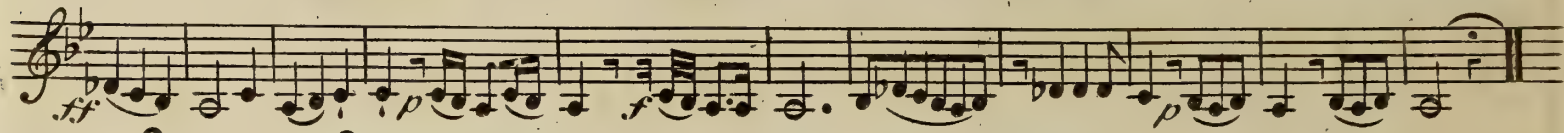
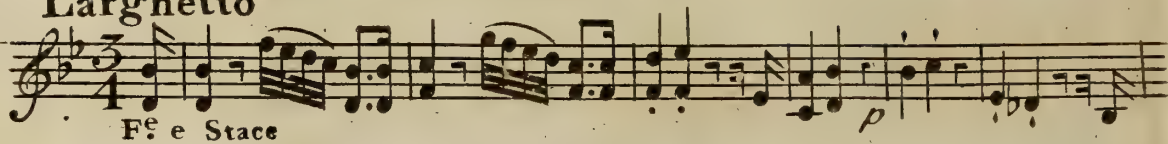
46.

4

VIOLINO SECONDO

SINFONIA II

Larghetto



5.

This page of musical notation contains the following elements:

- Tempo Markings:** "Andante" and "Presto".
- Section Markings:** "Sotto Voce" and "non tanto".
- Dynamics:** *sf* (sforzando), *p* (piano), *f* (forte), *mez. f* (mezzo-forte), *cres* (crescendo), *poc. sf* (poco sforzando), *f. afs.* (forzando assai), *ten* (tension), and *fmo* (finito).
- Other Markings:** "Subito" and "1" (first ending).
- Staff Count:** The page consists of 14 staves of music.

47.

6

SINFONIA
III

VIOLINO SECONDO

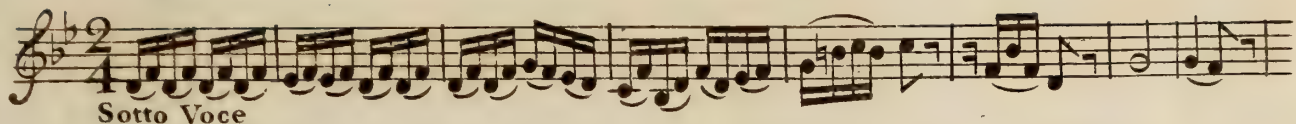
Allegro

The musical score is written for the Violino Secondo part of the third symphony. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro'. The score is composed of 15 staves. The first staff starts with a forte (f) dynamic and a half note G4. The second staff features a piano (p) dynamic and a series of eighth notes. The third staff has a forte (f) dynamic and a series of eighth notes. The fourth staff has a piano (p) dynamic and a series of eighth notes. The fifth staff has a crescendo (cres) marking and a series of eighth notes. The sixth staff has a forte (f) dynamic and a series of eighth notes. The seventh staff has a piano (p) dynamic and a series of eighth notes. The eighth staff has a crescendo (cres) marking and a series of eighth notes. The ninth staff has a forte (f) dynamic and a series of eighth notes. The tenth staff has a piano (p) dynamic and a series of eighth notes. The eleventh staff has a forte (f) dynamic and a series of eighth notes. The twelfth staff has a piano (p) dynamic and a series of eighth notes. The thirteenth staff has a forte (f) dynamic and a series of eighth notes. The fourteenth staff has a piano (p) dynamic and a series of eighth notes. The fifteenth staff has a forte (f) dynamic and a series of eighth notes. The score ends with a double bar line.

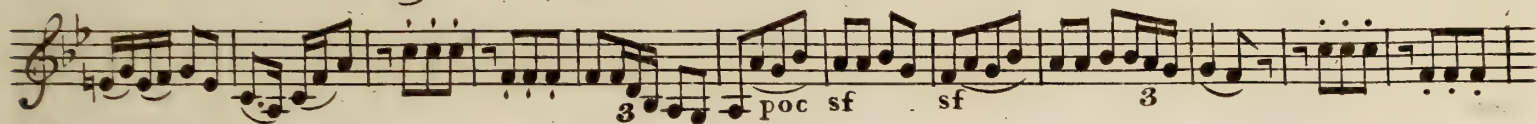
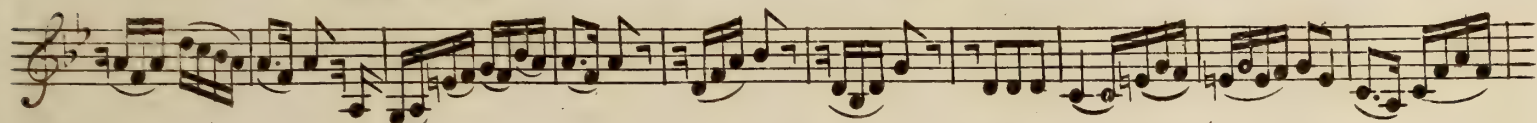
VIOLINO SECONDO

7

Andantino



Sotto Voce

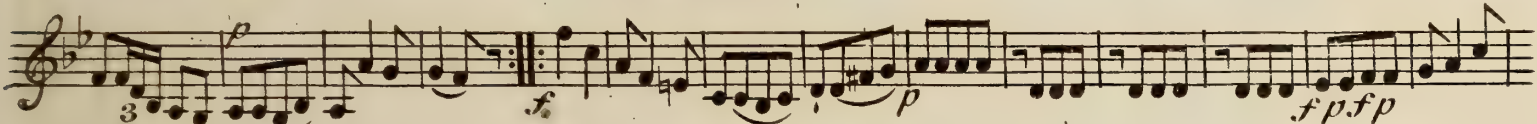


3

poc sf

sf

3

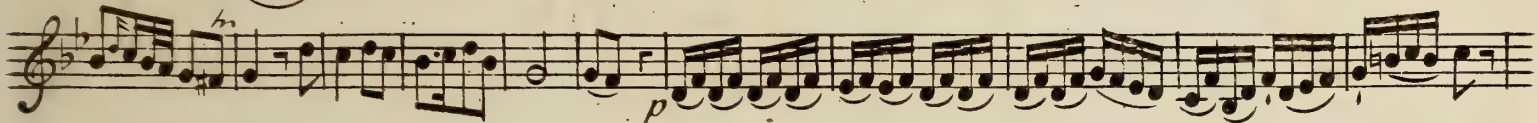


3

f

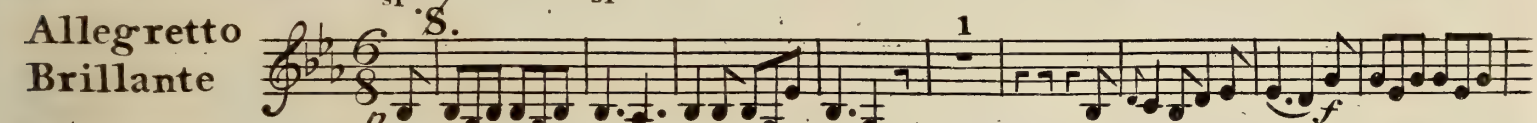
p

fpfp



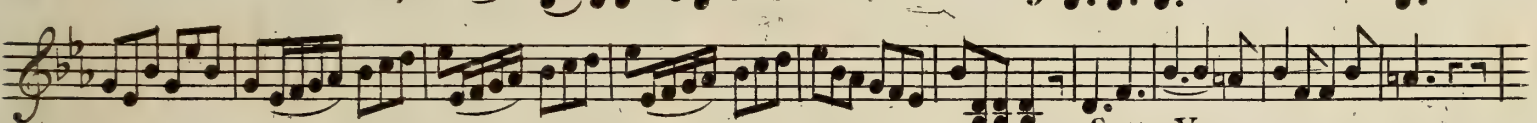
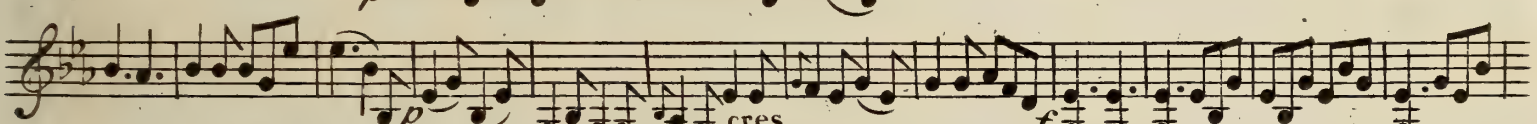
sf

sf



p

f

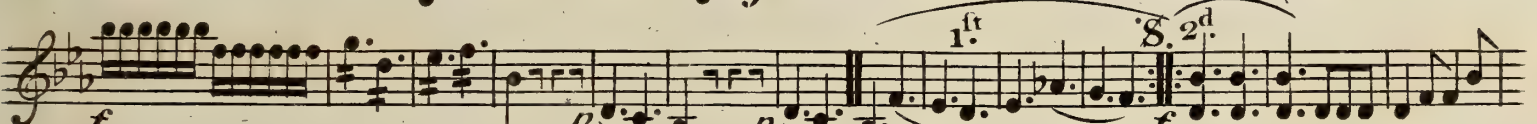


cres

f



Sotto Voce

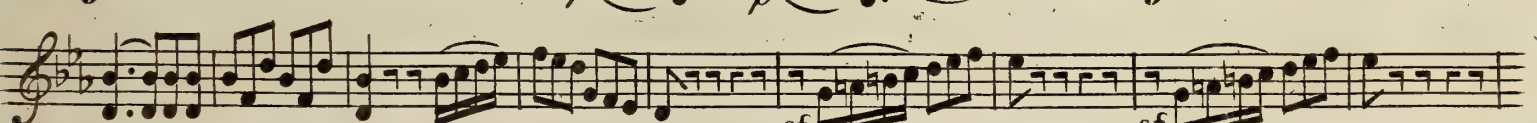


f

p

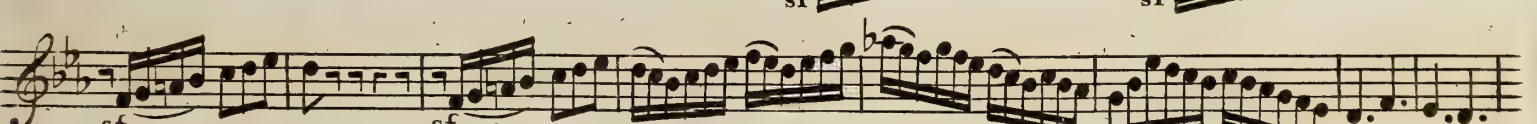
p

f



sf

sf

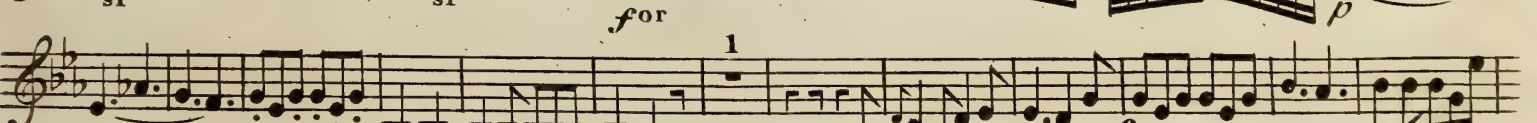


sf

sf

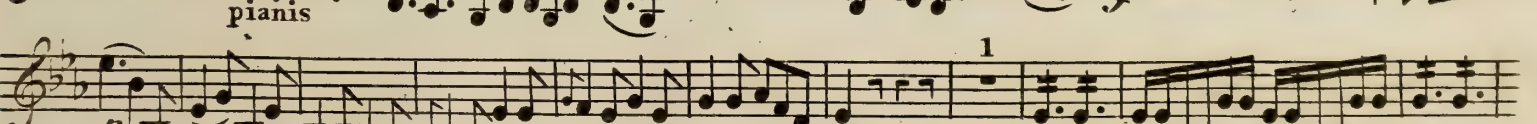
f or

p



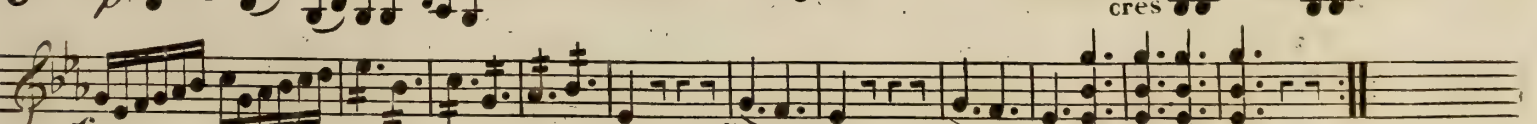
pianis

f



p

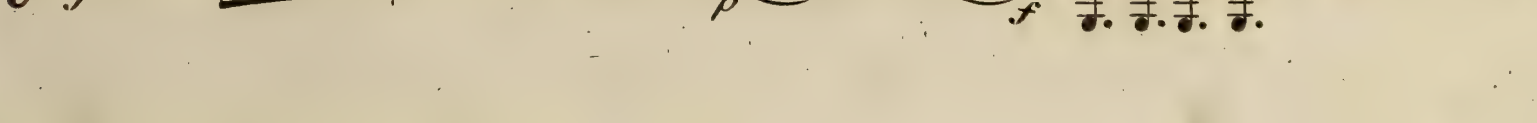
cres



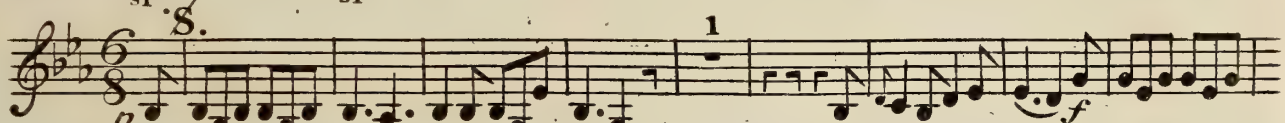
f

p

f

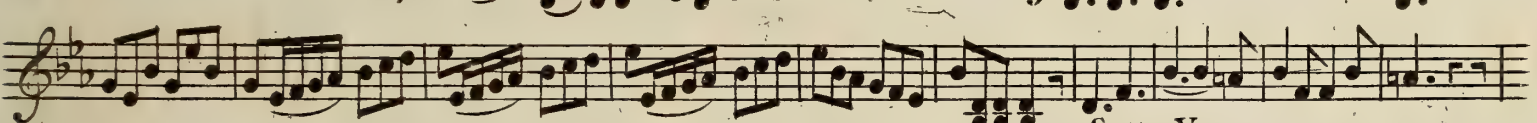
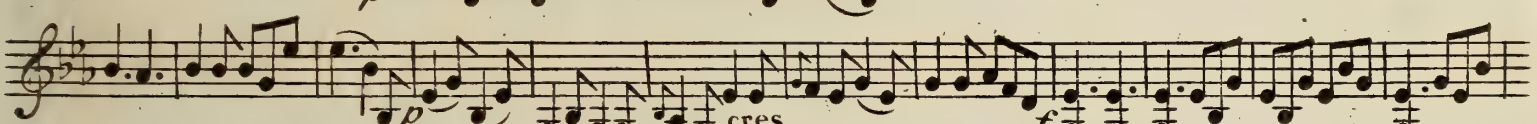


Allegretto
Brillante



p

f

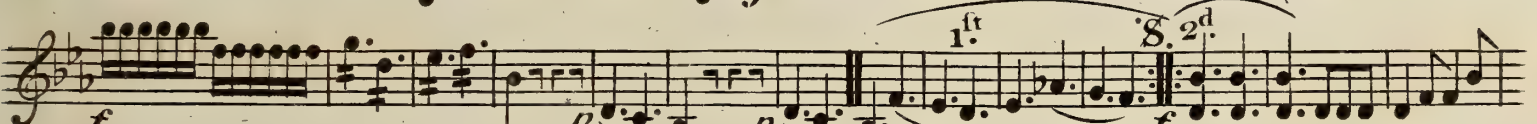


cres

f



Sotto Voce

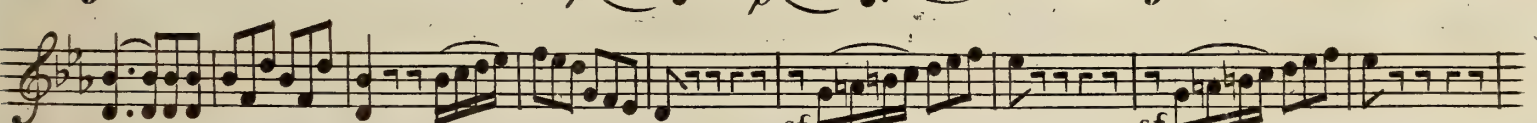


f

p

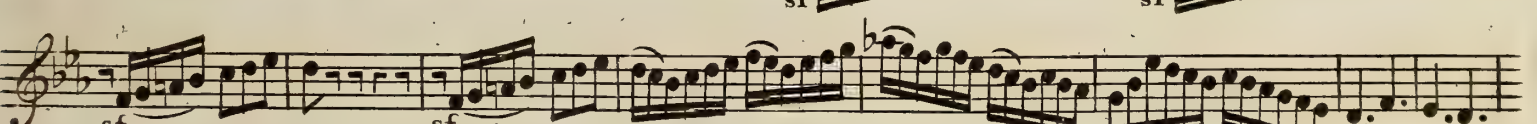
p

f



sf

sf

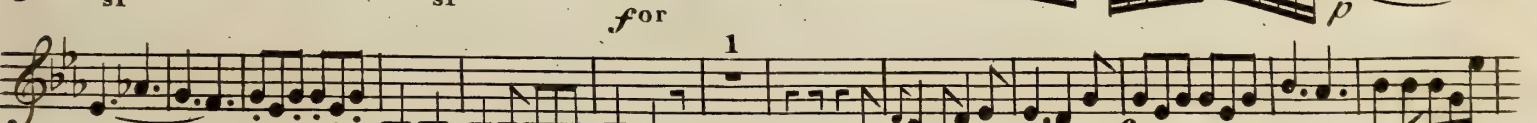


sf

sf

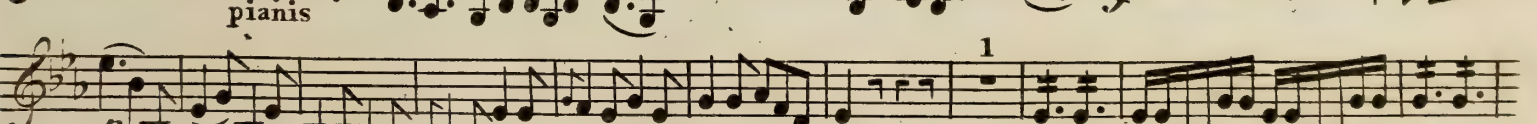
f or

p



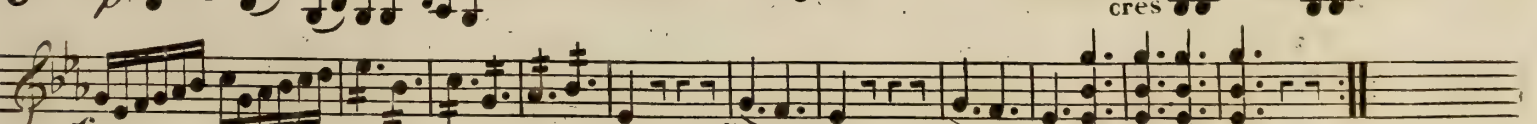
pianis

f



p

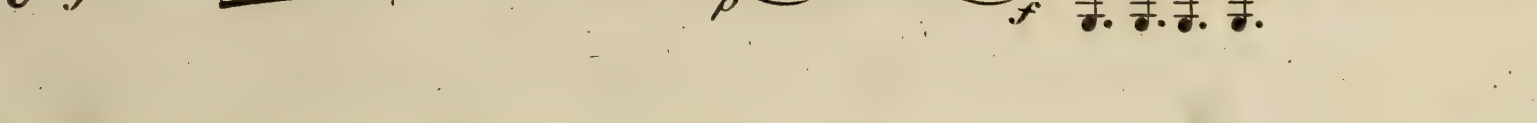
cres



f

p

f

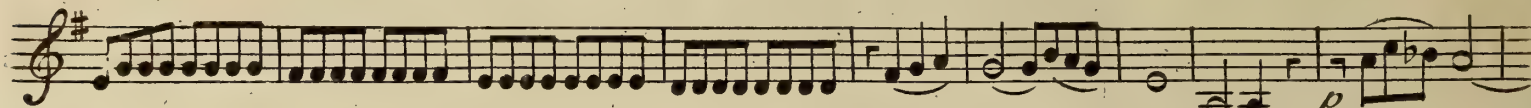
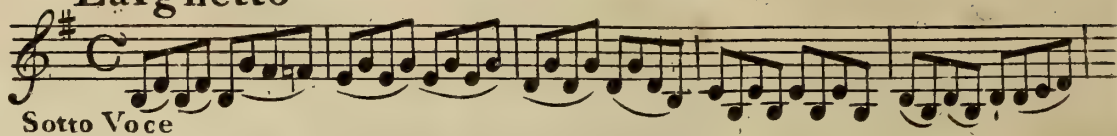


118.

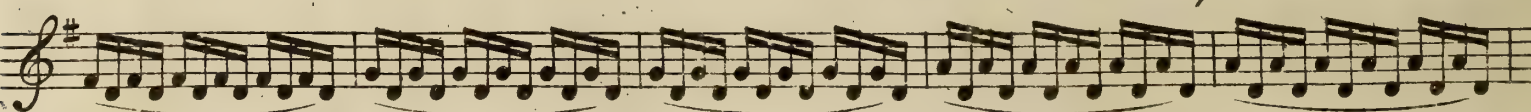
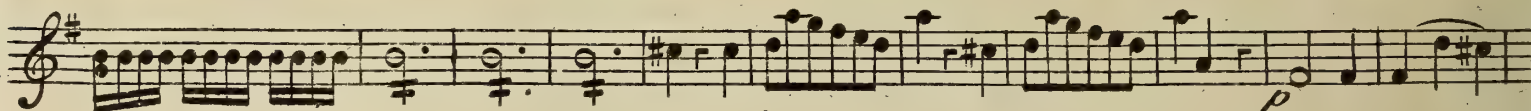
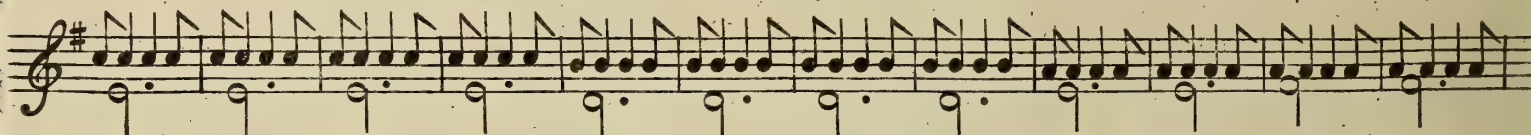
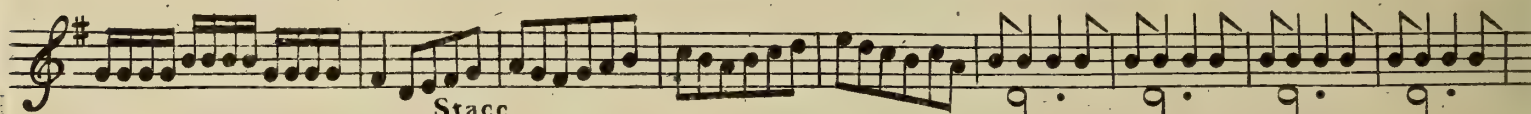
SINFONIA IV

VIOLINO SECONDO

Larghetto



All.^o assai



VIOLINO SECONDO

9

Stacc.

p

cres

1

p

cres

cres

cres

Andante

2/4

Sempre po

f

f

p

pmo

Stacc

p

sf

f

p

pmo

VIOLINO SECONDO

[illegible]

SINFONIA V

Allegro

This image shows a page of musical notation for a symphony, likely a first edition or a high-quality reproduction. The notation is written on multiple staves, each containing various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'f' (forte), 'p' (piano), 'sf' (sforzando), 'cres' (crescendo), 'Stacc.' (staccato), and 'mez.f' (mezzo-forte) are used throughout the piece. The notation is arranged in a clear, organized manner, with each staff representing a different instrument or voice part. The overall style is characteristic of 19th-century musical notation, with a focus on clarity and precision. The page is a single system, with the notation continuing onto the next page. The notation is written in a clear, legible hand, and the overall appearance is that of a professional musical score. The page is a single system, with the notation continuing onto the next page. The notation is written in a clear, legible hand, and the overall appearance is that of a professional musical score.

VIOLINO SECONDO

Andante

Musical score for Violino Secondo, Andante section. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of ten staves of music. The tempo is marked 'Andante'. The score includes various dynamic markings: *p* (piano), *f* (forte), *h* (hairpins), and *pianis*. The key signature changes to minor (one flat) in the sixth staff, marked 'Minore', and returns to major (one sharp) in the seventh staff, marked 'Maggiore'. The section ends with a double bar line.

Minuetto

Musical score for Violino Secondo, Minuetto section. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It consists of three staves of music. The tempo is marked 'Minuetto'. The score includes dynamic markings: *f* (forte), *p* (piano), and *p^o* (pianissimo). The section ends with a double bar line. Below the third staff, the text 'All^o afsai' is written.

VIOLINO SECONDO

13

Minore

Maggiore

1

cres

af

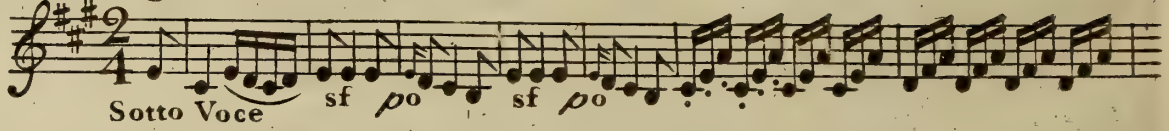
50.

14

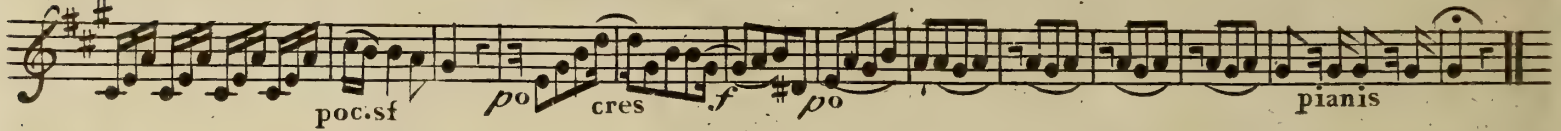
SINFONIA
VI

VIOLINO SECONDO
Larghetto

Sotto Voce *sf* *po* *sf* *po*

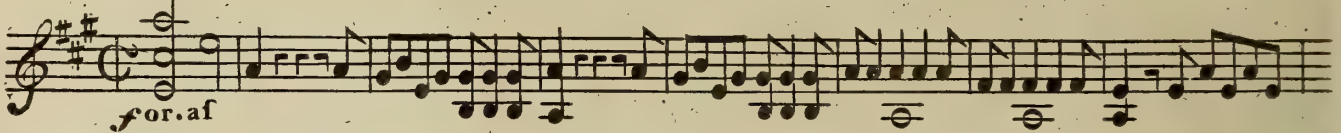


poc. sf *po* *cres* *f* *po* *pianis*

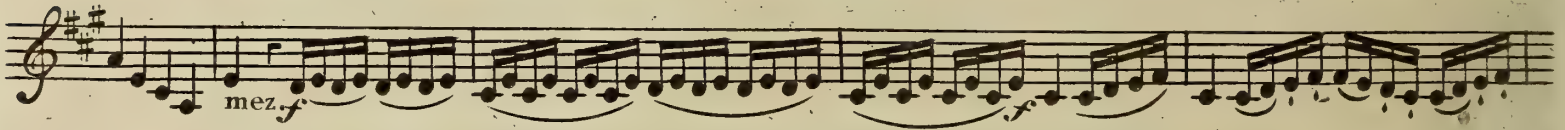


Allegro
Spiritofo

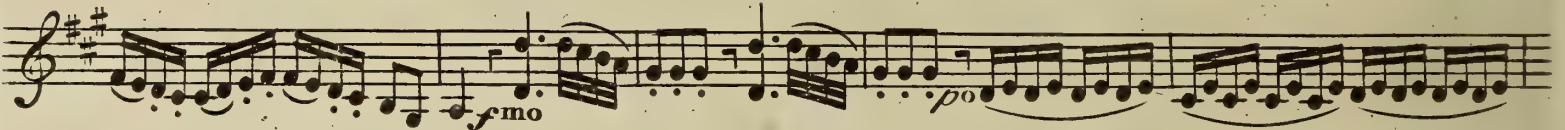
f *or. sf*



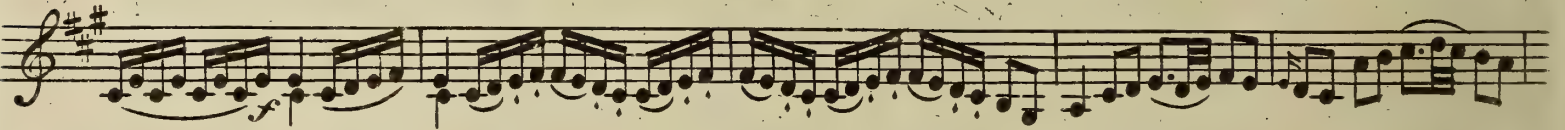
mez. f



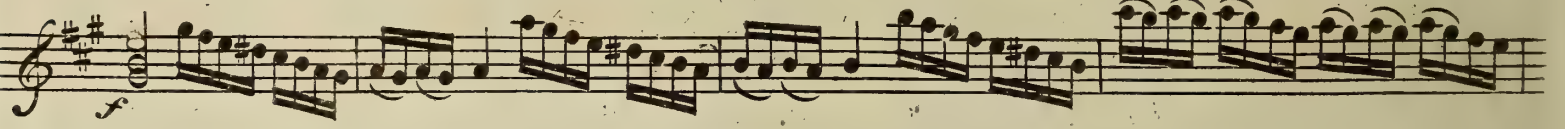
f *mo* *po*



f



f



po *sf* *sf* *sf* *sf* *sf*



cres *cres* *f*



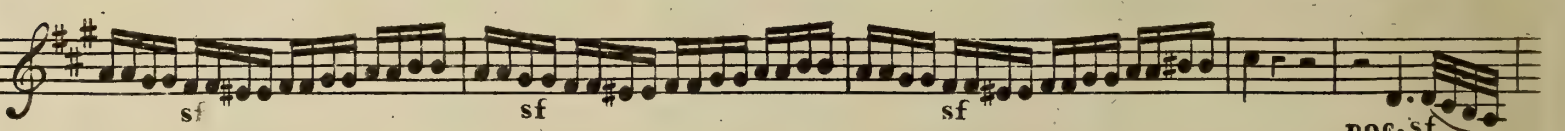
po *f*



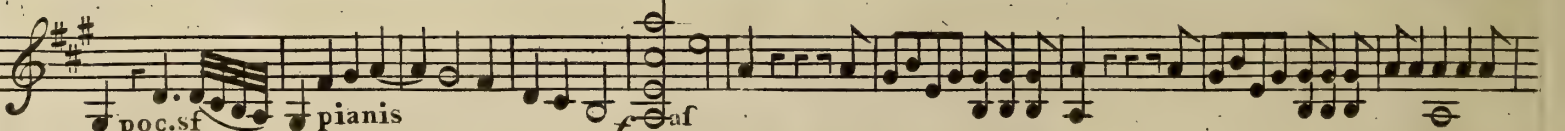
po *f*



sf *sf* *sf* *poc. sf*



poc. sf *pianis* *f* *af*



mez. f



VIOLINO SECONDO

15

f fp fp fp fp f

p

sf

f

pmo

Andantino

p

f

Stac

f

p

mez Voce

sf

p

Minore

sf

p

sf

Magiore

sf

p

mez f e con espressione

sf

p

p e Stacc.

sf

p

f

p

pianis

VIOLINO SECONDO

Allegro

p
f
cres Fuga 2 *f*
f
f
f
f
f
f
f
p
p
p
p

Six
OVERTURES

In four Parts, with
Oboes AND French-Horns
AD LIBITUM;

CALCULATED for SMALL. or GREAT CONCERTS.

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HIS GRACE the DUKE of DORSET,

(Ambassador from
His Britannic Majesty
TO THE COURT of VERSAILLES)

Opera VI.

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LEWIS BORGHI.

LONDON. Printed for the Author & sold at his house N^o.
John Street Great Portland St. (where may be had all
his former Works at J. Thillerns 17, St. Martins lane & all Music Shops.

46.

2

SINFONIA I

VIOLA

Allegro

The first section of the score is marked 'Allegro'. It consists of 11 staves of music. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings are placed throughout the section, including *f*, *fmo*, *p*, *p e Stac*, *Cres*, *f*, *Stac. mf*, *p*, *f*, *p*, *Cres*, *Cres*, *f*, *fmo*, *Stac*, and *p e Stac*. The music features a mix of melodic lines and dense, rhythmic textures.

Andante

Sempre sotto Voce

The second section of the score is marked 'Andante' and 'Sempre sotto Voce'. It consists of 5 staves of music. The notation is characterized by slower rhythmic values, primarily half and whole notes, with some eighth notes. Dynamic markings include *f*, *mf*, *p*, *pmo*, and *mf*. The music is more melodic and sustained than the previous section, with a focus on long, flowing lines.

3

[illegible]

16.

4
SINFONIA
II

ALTO VIOLA

Larghetto

For. e. Stacc. *p^{mo}* *f^{mo}*

f *p^{mo}* All. assai

Sotto voce *f* *p*

f *f* *f* *f* *f* *f* *f*

Segue lo Stesso Tempo *f* *f* *f* *f* *f* *f* *f*

f *f* *p* *f*

Sotto voce *f* *p* *f*

ALTO VIOLA

5

sf p sf p f sf p

sf p f

Andante *Sotto Voce* *Mezz.f* *cres*

f p sf p sf p p

Mezz.f *cres* *f*

poco sf

Mezz.f *Cres.* *f p*

ten **Segue Subito**

non tanto Presto

p f p

f f

p *poco sf* *p* *p*

f *p* *f*

1 *p* *cres* *f*

f

47.

6
SINFONIA
III

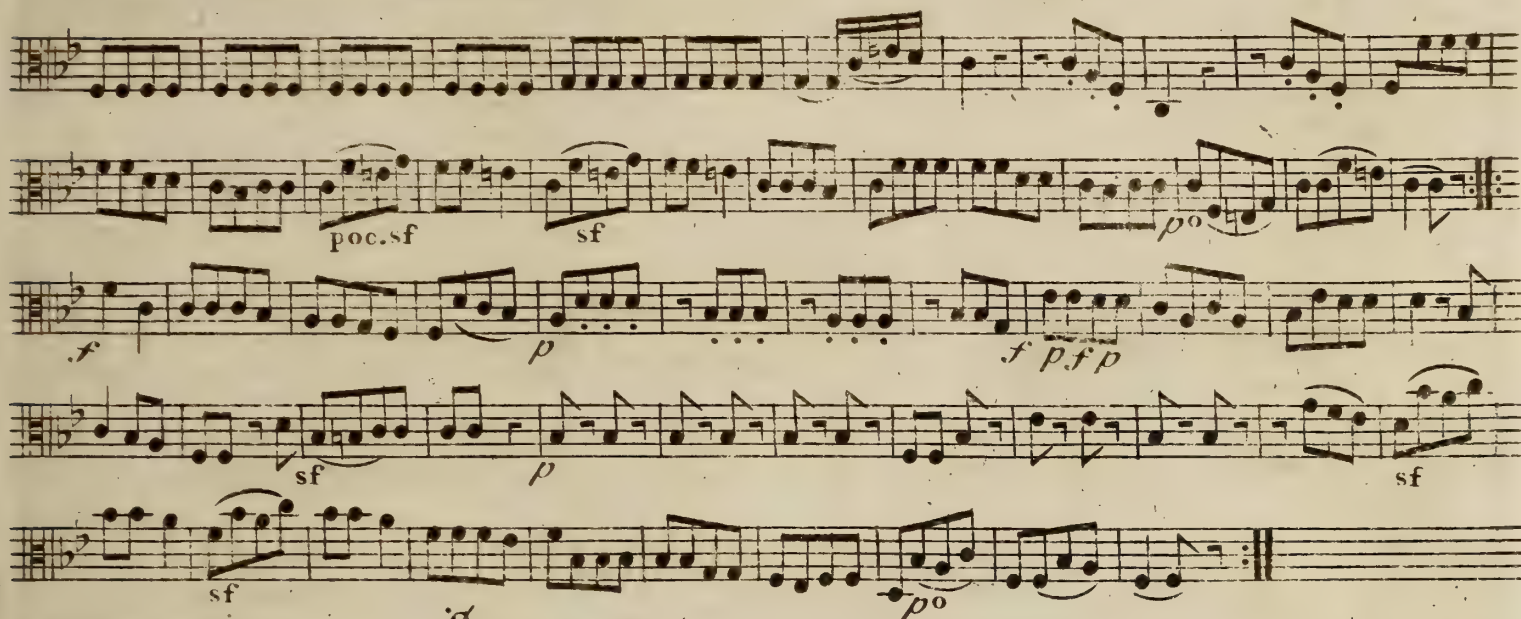
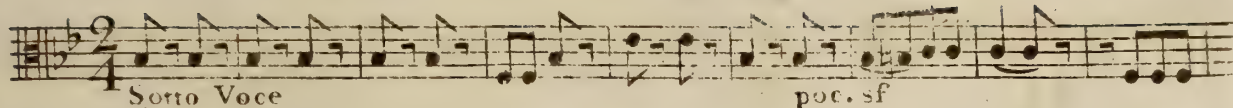
ALTO VIOLA
Allegro

The musical score is written for the Alto Viola part of the third symphony. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The score is composed of 15 staves. The first staff starts with a forte (f) dynamic. The second staff includes a triplet of eighth notes marked with a '3' and a piano (p) dynamic, followed by a crescendo (cres) and a forte (f) dynamic. The third staff features a fortissimo (ff) dynamic and a piano (p) dynamic. The fourth staff has a piano (p) dynamic and a triplet of eighth notes marked with a '3'. The fifth staff includes a forte (f) dynamic and a piano (p) dynamic. The sixth staff has a forte (f) dynamic and a first fingering (1) marked above a note. The seventh staff starts with a forte (f) dynamic. The eighth staff includes a piano (p) dynamic. The ninth staff has a crescendo (cres), forte (f), piano (p), and crescendo (cres) dynamic markings. The tenth staff starts with a piano (p) dynamic. The eleventh staff includes a forte (f) dynamic and a triplet of eighth notes marked with a '3'. The twelfth staff has a piano (p) dynamic and a fortissimo (ff) dynamic. The thirteenth staff includes a piano (p) dynamic. The fourteenth staff has a fortissimo (fmo), piano (p), and crescendo (cres) dynamic markings. The fifteenth staff starts with a forte (f) dynamic and a piano (p) dynamic, and ends with a first fingering (1) marked above a note. The piece concludes with a double bar line on the final staff.

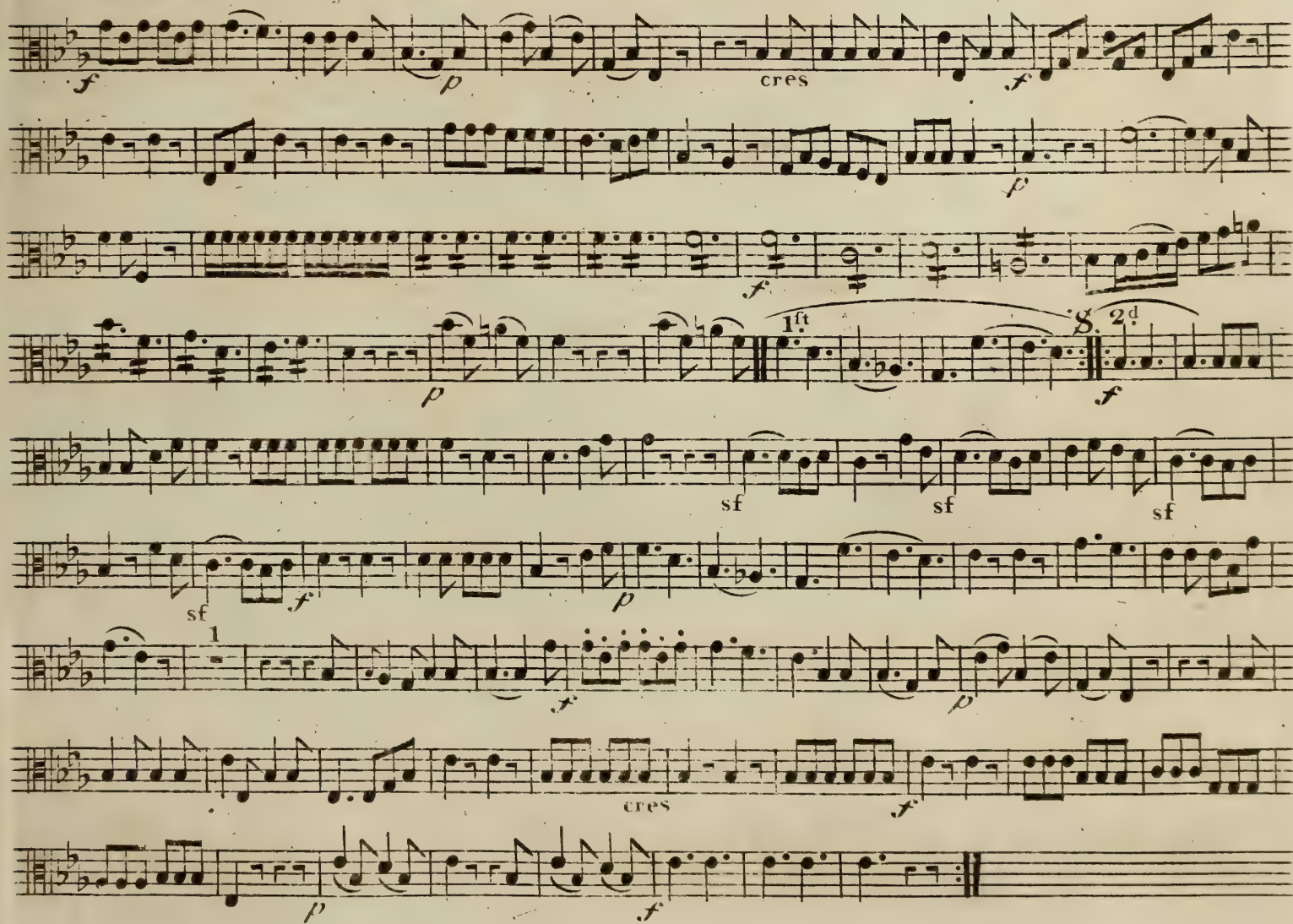
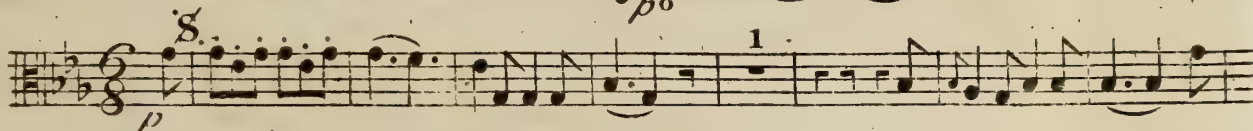
ALTO VIOLA

7

Andantino



Allegretto
Brillante



Li 8.

8

SINFONIA IV

ALTO VIOLA

Sotto Voce

Larghetto

pmo

Allegro assai

Stac

Cres

Cres

Cres

Cres

Stac

Cres

Cres

f

Andante

Sempre *p*

f

f

p

pmo

f

Stac

ALTO VIOLA

9

First system of musical notation, measures 1-4. Dynamics: *p*, *sf*, *sf*, *p*, *f*, *f*, *f*, *p*.

Allegretto

Second system of musical notation, measures 5-8. Dynamics: *p*, *f*.

Third system of musical notation, measures 9-12. Dynamics: *p*, *Cres*, *f*, *fmo*.

Fourth system of musical notation, measures 13-16. Dynamics: *p*, *fmo*.

Fifth system of musical notation, measures 17-20. Dynamics: *f*, *fmo*.

Sixth system of musical notation, measures 21-24. Dynamics: *f*, *p*.

Seventh system of musical notation, measures 25-28. Dynamics: *f*, *p*, *fmo*.

Eighth system of musical notation, measures 29-32. Dynamics: *p*, *f*.

Ninth system of musical notation, measures 33-36. Dynamics: *fme*, *f*.

Minore

Tenth system of musical notation, measures 37-40. Dynamics: *f*, *p*.

Eleventh system of musical notation, measures 41-44. Dynamics: *pmo*, *f*.

Twelfth system of musical notation, measures 45-48. Dynamics: *sf*, *f*.

Thirteenth system of musical notation, measures 49-52. Dynamics: *p*, *f*.

Magiore

Fourteenth system of musical notation, measures 53-56. Dynamics: *p*, *f*.

Fifteenth system of musical notation, measures 57-60. Dynamics: *p*, *Cres*, *f*, *fmo*.

49.

10

ALTO VIOLA

SINFONIA V

Allegro

Musical score for Alto Viola, Allegro section. The score consists of 11 staves of music in G major (one sharp) and 2/4 time. It features various dynamics including *f*, *mez f*, *p*, *Stacc*, *cres*, and *sf*.

Andante

Musical score for Alto Viola, Andante section. The score consists of 3 staves of music in G major (one sharp) and 2/4 time. It features various dynamics including *p*, *f*, *pmo*, and *f pmo*.

ALTO VIOLA

II

Minore

f *p* *f* *pp* *f*

pianif.

Magiore

p *pp* *f*

Minuetto

f *pp* *pp*

f *p* *f*

1st 2^d

All^o assai

f *pp* *p*

Minore

pp

Magiore

f

1 3

cres

f

VIOLA

13

Andantino

p

p

f *p* *f* *p*

sf *p*

f *af* *p*

sf *p* *sf* *p*

f *af* *p*

f *p* *f* *p*

f *p*

p *mo*

Allegro

f

Cres.

Fuga

f

Mez f.

f

Mez f

f

f

p

f

p

f

p *mo* *ten* *f* *mo*

2

p

f

p

f

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SINFONIA

Allegro

1

Cres:

7

fmo

Tafo Solo

fmo

7.

Cres:

Cres:

1

fmo

T S

Cres:

...

Andante

Sempre sotto Voce

mez.

pmo

mez, f

BASSO

3

This musical score for Bassoon (Basso) is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a variety of musical symbols such as eighth, sixteenth, and thirty-second notes, rests, and slurs. Fingerings are indicated by numbers 1-7 above or below notes. Dynamics like *p* (piano), *f* (forte), *sf* (sforzando), *pmo* (pianissimo), and *fmo* (fortissimo) are used throughout. The tempo is marked **Allegro** in 2/4 time. A section labeled **Minore** (Minor) begins with a key signature change to two flats (Bb, Eb). The score concludes with a section labeled **Mage** (Majestic) in 3/4 time, featuring a crescendo and fortissimo markings. The piece ends with a final double bar line.

SINFONIA II

BASSO

Larghetto

SINFONIA II

Larghetto

BASSO

F. e Stac:

pianis

tafto Solo

All. afsai f

Segue lo feifso tempo

F tafto Solo

tafto Solo

p

5

Fine

47
6

SINFONIA III

BASSO

Allegro *tafto Solo*

The musical score is written for the Bassoon (Basso) part of Sinfonia III, Allegro tempo. It consists of 15 staves of music in B-flat major, 4/4 time. The notation includes various dynamics such as *f* (forte), *p* (piano), *cres* (crescendo), *fortis*, *pianis*, and *fmo* (finito). Fingerings are indicated by numbers 1 through 6. The score includes a section marked *tafto Solo* and ends with a double bar line.

BASSO

7

Andantino

Andantino section, Bass part. The music is in 2/4 time, key of B-flat major. It features a series of eighth and sixteenth notes with various fingering numbers (1-5) and dynamic markings (p, f, fp). The section concludes with a double bar line.

Allegretto Brillante

Allegretto Brillante section, Bass part. The music is in 6/8 time, key of B-flat major. It features a series of eighth and sixteenth notes with various fingering numbers (1-5) and dynamic markings (p, f, sf, mez. f, cresc.). The section includes a first ending (1st) and a second ending (2^d) marked with first and second endings. The section concludes with a double bar line.

tafto Solo

48.

8

BASSO

SINFONIA IV

Larghetto

$\text{D}:\sharp\text{C}$

Sotto voce

All.^o assai

f tafto Solo

tafto Solo

tafto Solo

tafto

Andante

$\text{D}:\frac{2}{4}$

Pizzicato

Arco

Pizzicato

Arco

sf

9

This page of musical notation is for a guitar piece, likely a study or a short composition. It consists of 12 staves of music, written in a single system. The notation is complex, featuring many fingerings (numbers 1-5), slurs, and various musical markings.

Key markings and features:

- Tempo/Character:** "Allegretto" is marked at the beginning of the third staff.
- Articulation:** "Pizzicato" is marked above the first staff, and "arco" is marked below the second staff.
- Dynamics:** A wide range of dynamics is used, including *sf* (sforzando), *p* (piano), *f* (forte), *Min^e* (meno), *pianis* (pianissimo), *Mag^e* (magno), *mez. f* (mezzo-forte), and *cres* (crescendo).
- Other markings:** "Min^e" and "Mag^e" appear to be specific performance instructions or perhaps misreadings of "meno" and "magno". There are also many slurs and ties throughout the piece.

The notation is dense, with many notes and fingerings, suggesting a technically demanding piece. The overall style is that of a classical guitar study or a short, expressive composition.

BASSO

SINFONIA V

Allegro .

SINFONIA V

Allegro

tafto Solo

Andante

Miné

11

1

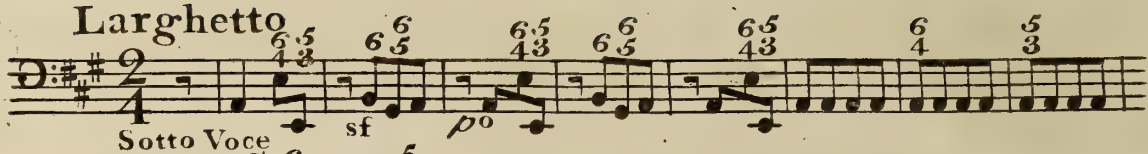
50.

12

BASSO

SINFONIA
VI

Larghetto



Minore

Maggiore

Stacc.

Pizzicato

Arco

pianis

Allegro

Fuga

cres

f

p^o

f^{mo}

ten^o fortis

The musical score is written for a Bass instrument, indicated by the 'BASSO' title and the bass clef on all staves. The key signature is D major (two sharps). The score is divided into two main sections: 'Minore' and 'Maggiore'. The 'Minore' section begins with a 4/4 time signature and includes dynamic markings such as *sf* (sforzando), *p^o* (piano), *f* (forte), and *af* (a fortissimo). It features complex fingerings (e.g., 1, 6, 4, 2, 6, 4, 2, 6, 3, 4, 3) and articulation like staccato. The 'Maggiore' section follows, marked with a 4/2 time signature and 'Stacc.' (staccato). It includes 'Pizzicato' and 'Arco' (arco) markings, with dynamics ranging from *pianis* to *f*. A 'Fuga' (fugue) section is also present, characterized by rapid sixteenth-note passages and a crescendo. The score concludes with a final section marked *f^{mo}* (fortissimo) and 'ten^o fortis' (tenth fortissimo). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

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16

SINFONIA II

OBOE PRIMO

3

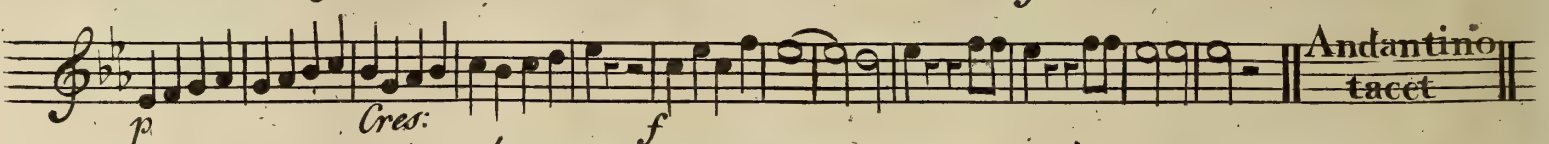
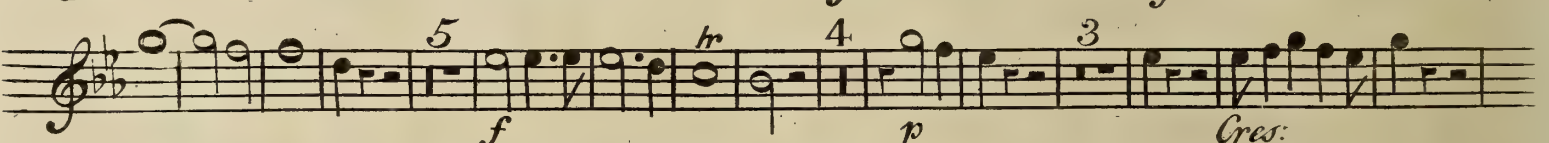
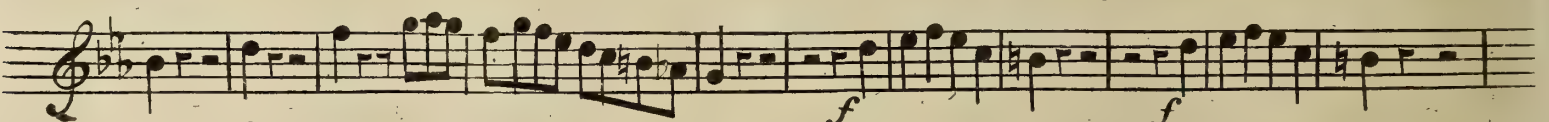
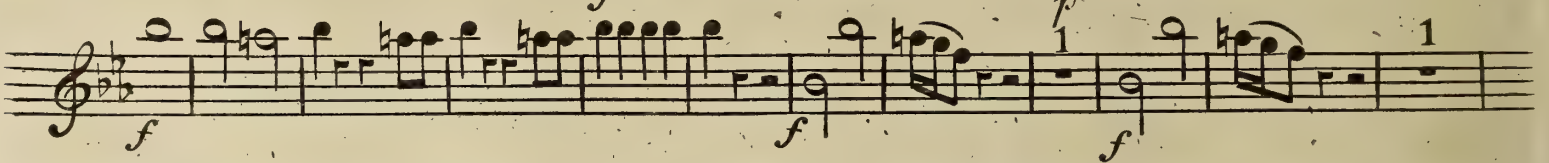
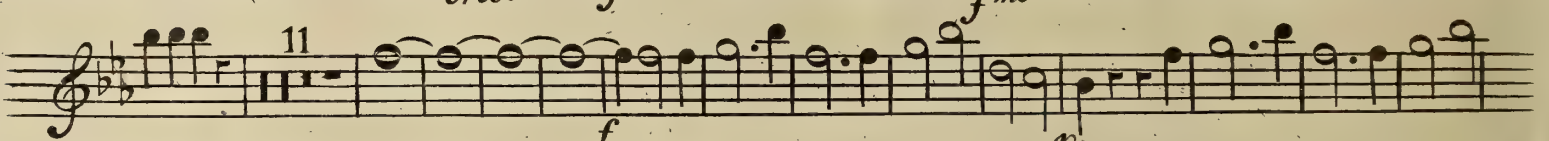
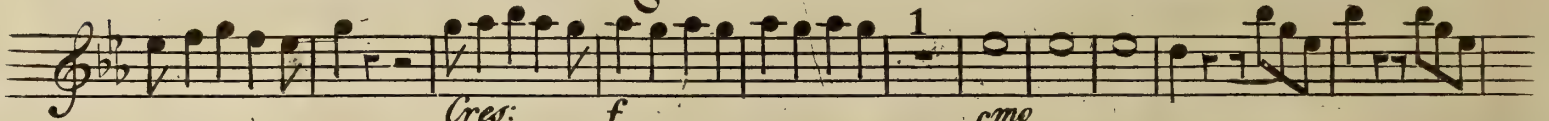
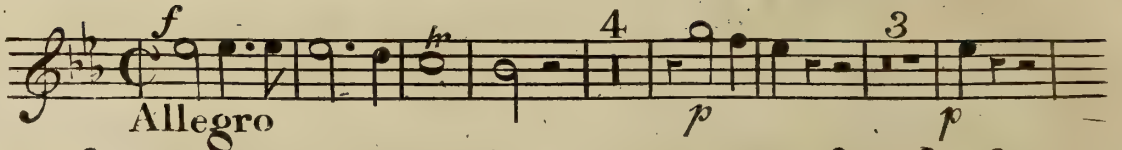
f e Stacc.
Larghetto
f
10
f
14
pmo
fmo
3
f
3
f
Segue lo stesso tempo
1
f
p
fmo
10
5
14
pmo
9
4
fmo
4
3
f
Andante tacet
non tanto
Presto
fmo
8
4
15
f
3
f
1
p Cres. *f*
f
1
1

17

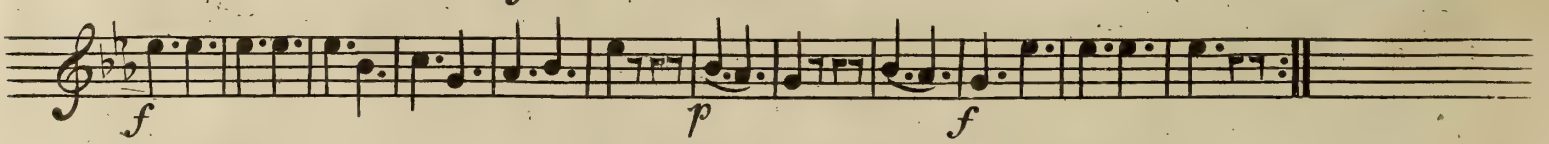
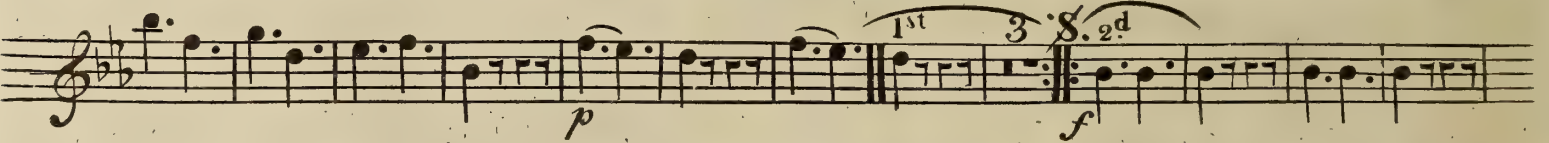
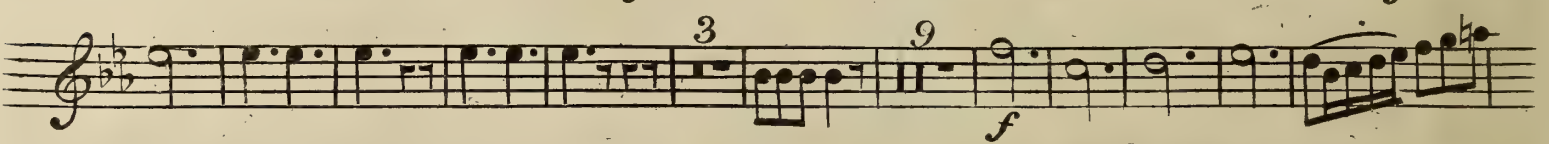
4

SINFONIA III

OBOE PRIMO



Allegretto
Brillante



Andantino
tacet

This page of musical notation is for a symphony, featuring various movements and tempo markings. The notation is written on multiple staves, with key signatures and time signatures indicated. The movements and tempo markings include:

- SINFONIA IV** (Symphony No. 4)
- Larghetto** (Tempo marking)
- Allegro assai** (Tempo marking)
- Andante** (Tempo marking)
- Tacet** (Instruction for silence)
- Allegrretto** (Tempo marking)
- Minore** (Key signature change to minor)
- Magiore** (Key signature change to major)

The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *p*, *cres*, *fmo*). The page is numbered 11 in the center.

19.

6.

OBOE PRIMO

SINFONIA V

Allegro.

10 staves of music for Oboe Primo. The score includes various dynamics such as *p*, *f*, *cres*, and *sfz*. There are also first and second endings marked with '1' and '2'.

Andante Tacet

Minuetto

10 staves of music for Minuetto. The score includes various dynamics such as *p*, *f*, and *sfz*. There are also first and second endings marked with '1' and '2'.

Minore 35

Maggiore

[illegible]

SINFONIA VI

Larghetto
sf p cres f p
All^o Spiritoso
fmo f p
Cres: f
f sf
f p
f f p f p f p f
pmo cres f
Andantino tacet
Allegro
Fuga
f sf
f fmo

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SINFONIA
II

O B O E S E C O N D O

3

SINFONIA
II

f e stac.
Larghetto

Allegro assai

Segue lo stesso tempo

Andante tacet

non tanto Presto

Cres.

17

4

SINFONIA III

OBOE SECONDO

Allegro

f *hr* 4 *p* 3 *p*

Cres. *f* *fmo* 1

13 *f* *p* *f*

f 1 *f* 1

f 5 *hr*

4 *p* *Cres.* *Cres.* *fmo*

13 *f* 1

Cres. *f* *p* *p* *Cres.*

f || Andantino tacet

Allegretto Brillante 8.7 5 *f*

3 9 *f*

1^a 3 8. 2^a *p*

23 *f* 5 *Cres.*

p *f*

OBOE SECONDO

5

SINFONIA
IV

5 *p* 4 *p^{mo}* 1

Larghetto

Allegro assai

11 5 Cres

f *f* *p* *Cres:* *f* *p* *Cres:* *f*

Stacc *f. abs* 11 5 Cres

f Andante
Tacet

Allegretto 7 5 8 *f*

4 1 8 *f* *fmo* *f*

1 *fmo* *f* Minore

3 2 3 7 *f* *p^{mo}* *f*

Maggiore 1 *f* *p* *Cres* *f* *fmo*

19.

6

SINFONIA
V

OBOE SECONDO

Allegro

1
2
3
4
5
6
7
8
9
10
11

f *p* *mf* *cres* *ffmo* *f* *p* *cres* *ffmo* *Andante Tacet*

Minuetto

1
2
3
4
5
6
7
8
9
10

f *p* *mf* *cres* *ffmo* *Andante Tacet* *f* *p* *mf* *cres* *ffmo*

1st 2^d
All: af sai

Minore 35 Maggiore

The image shows a musical score for a piece. The first system is in 2/4 time, key of D major (two sharps), and marked 'Larghetto'. It begins with a five-measure rest, followed by a melody starting on a half note D. The melody includes slurs and dynamic markings: *p*, *poc. sf*, *p*, *Cres.*, *f*, and *p*. The second system is in common time (C), key of D major, and marked 'All. Spiritoso'. It starts with a piano (*pmo*) introduction of eighth notes, followed by a section marked 'Catal' (Catalan) with a key signature change to D major. The tempo and character change to 'All. Spiritoso'.

SINFONIA VI

Larghetto *poc sf* *p* *Cres.* *f* *p*

pmo *All^o Spiritoso*

f *fmo* *p*

f *f* *1* *8*

Cres. *f* *1*

f *f* *2* *p*

sf *sf* *sf* *1* *1* *pmo*

6 *f* *f* *fmo*

Cres. *3* *f* *fmo*

Andantino Tacet

6 *p*

Allegro *f*

Fuga

1 *1* *1* *1*

3 *f* *3* *f* *1*

3 *f* *fmo* *3* *f* *1*

fmo *3* *f* *3* *f*

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15.

²
SINFONIA
I

CORNO PRIMO

in C

Allegro

First system of the musical score for Corno Primo. It consists of eight staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first staff has a dynamic marking of *f.* and a *p.* marking at the end. The second staff has a *Cres.* marking and a *f.* marking. The third staff has a *f.* marking and a *fmo* marking. The fourth staff has a *f.* marking and a *p.* marking. The fifth staff has a *Cres.* marking and a *f.* marking. The sixth staff has a *f.* marking and a *fmo* marking. The seventh staff has a *f.* marking and a *f* marking. The eighth staff has a *f.* marking and a *f* marking. The system ends with a double bar line and the text 'Andante tacet'.

Second system of the musical score for Corno Primo. It consists of eight staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first staff has a dynamic marking of *p.* and a *f.* marking. The second staff has a *p.* marking and a *f.* marking. The third staff has a *f.* marking and a *p.* marking. The fourth staff has a *f.* marking and a *p.* marking. The fifth staff has a *f.* marking and a *p.* marking. The sixth staff has a *f.* marking and a *p.* marking. The seventh staff has a *f.* marking and a *p.* marking. The eighth staff has a *f.* marking and a *p.* marking. The system ends with a double bar line.

46.

CORNO PRIMO

3

SINFONIA II

in B

f e ftac *fmo* 13. *fmo*
Larghetto Allegro assai

1 10 *f.*

6 14 *f* *pmo* 9 *fmo*

3 *f* 3 *f* 3 *f* 3 *f* 1 *f*
Segue is tesso tempo

1 *f* 1 *f* 1 *f* 1 *f* 4 *fmo*

1 10 5

14 *pmo* 9 *f assai*

4 4

Andante tacet

non tanto
Presto

3 *f* 3

4 *fmo* 23 *f assai* *f*

3 *f* 3 *p* Cres.

1 1

4

SINFONIA
III

CORNO PRIMO

in Eb

Allegro

SINFONIA
III

in E♭
Allegro

f *6* *3* *p* *Cres.*

f *fmo* *1* *15* *f*

p. *f* *f* *f* *1* *1*

11 *p* *f* *6* *3* *p* *Cres.* *f* *1*

fmo *f* *14* *1* *1* *Cres.*

f *9* *f* *f* *f* **Andante tacet**

Allegretto
Brillante

f *S. 7* *3* *f*

3 *9* *f*

p *1st* *3* *S.* *2d* *1* *sf*

sf *sf* *sf* *f* *1* *fmo* *f*

3 *f* *3*

2 *Cres.* *f* *p* *f*

SINFONIA
IV

CORNO PRIMO

5

in G Sotto voce

Larghetto

All.^o af sai

Measures 1-13 of the Corno Primo part. The tempo is *Larghetto*. The key signature is one sharp (F#). The score includes various dynamics such as *f* (forte), *p* (piano), and *Cres.* (crescendo). There are also fingerings (e.g., 1, 3, 5, 8, 12) and articulation marks (e.g., accents, slurs). The piece concludes with the instruction *Andante tacet*.

Allegretto

Measures 14-20 of the Corno Primo part. The tempo is *Allegretto*. The key signature changes to G minor, indicated by the word *Minore*. The score includes various dynamics such as *fmo* (forzando molto), *f* (forte), and *p* (piano). There are also fingerings (e.g., 1, 2, 3, 6, 7, 8) and articulation marks (e.g., accents, slurs). The piece concludes with the instruction *Magre* (likely a typo for *Magre* or *Magre*).

119

6

SINFONIA V

CORNO PRIMO

in D
Allegro

Minuetto

Allegro assai f.

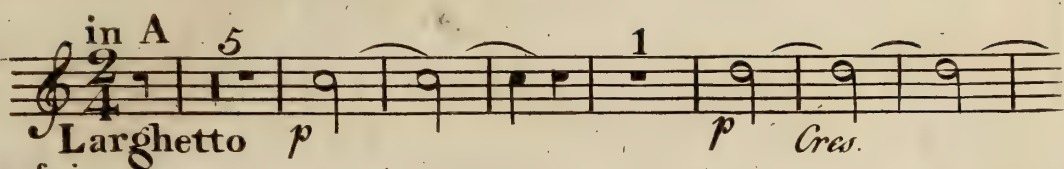
Minore

CORNO PRIMO

7

SINFONIA
VI

in A

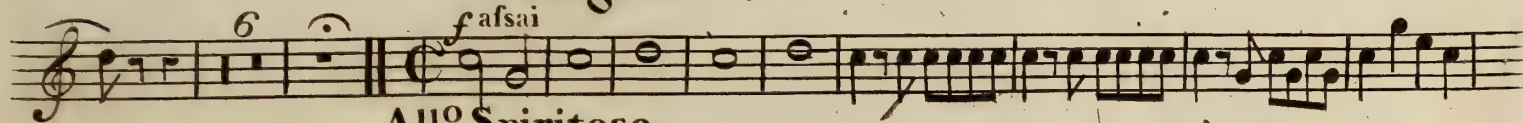
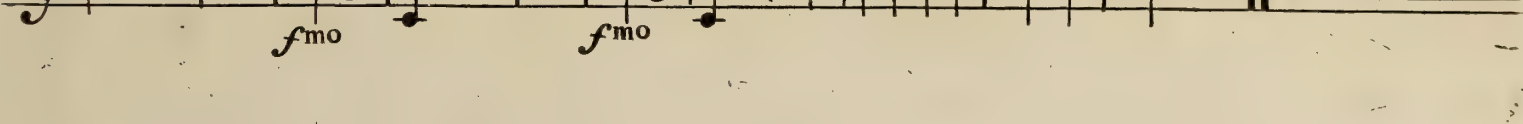
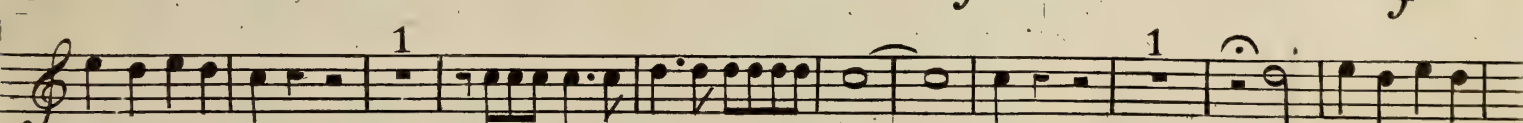
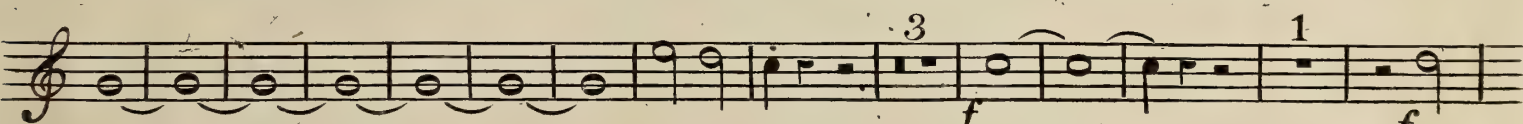
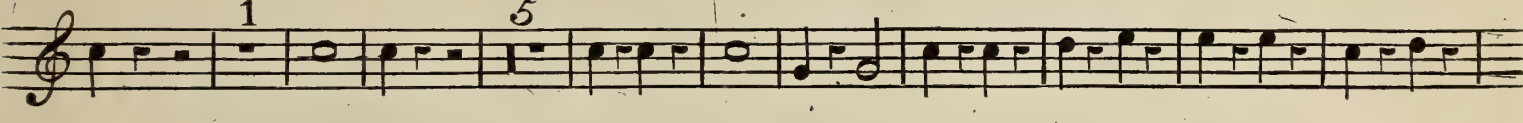
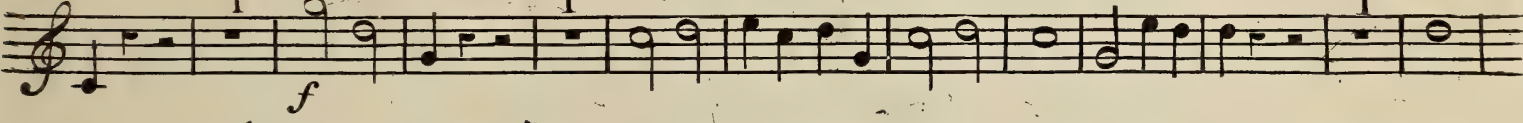
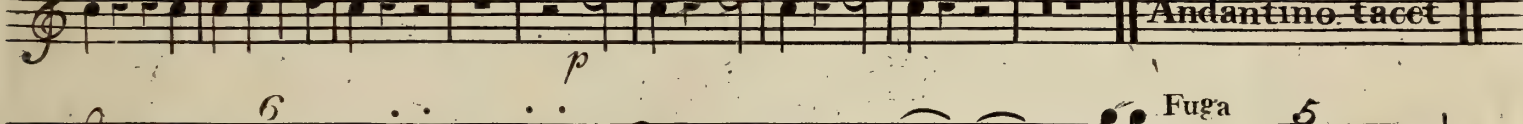
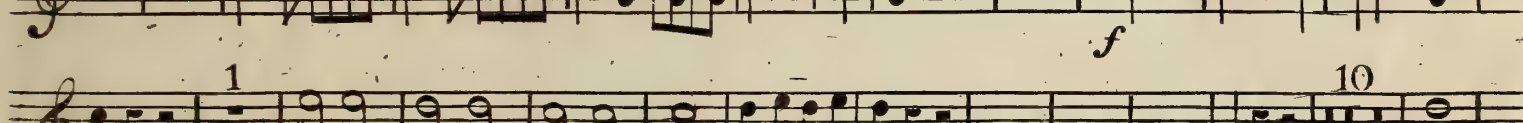
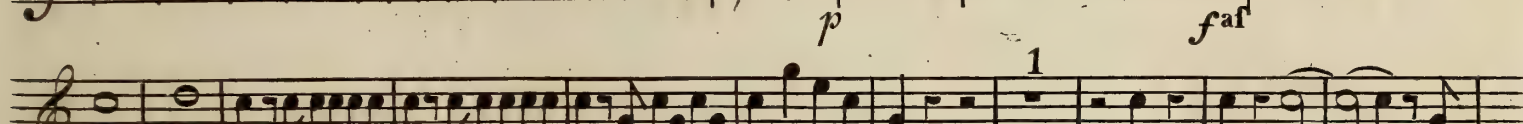
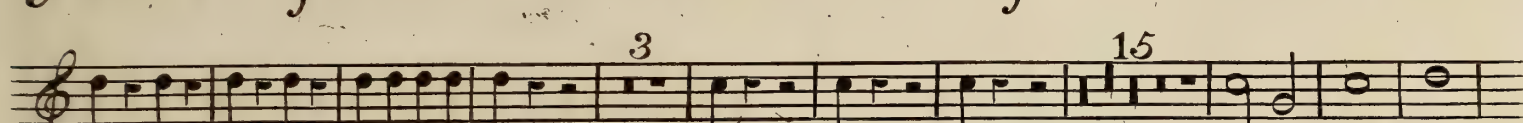
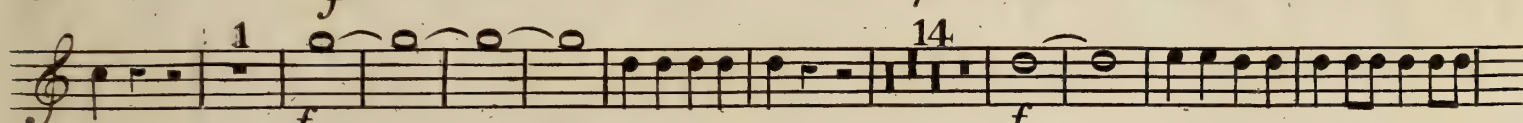
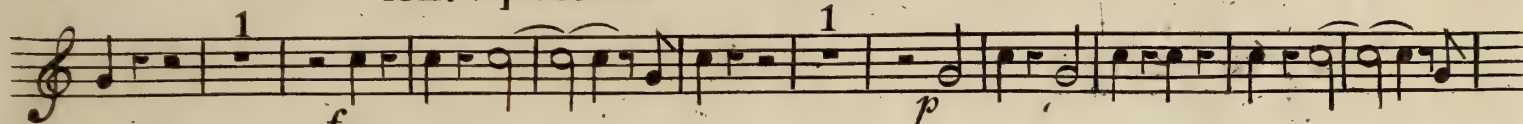


Larghetto

p

p

Cres.

All^o Spiritoso

Six
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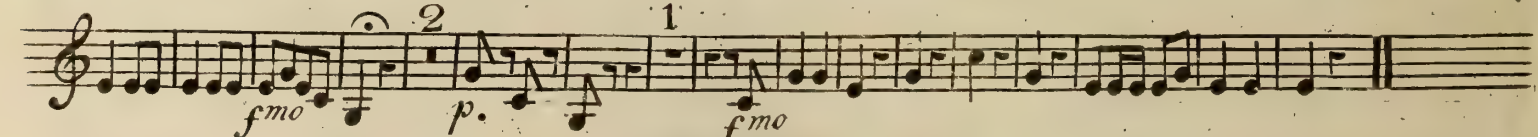
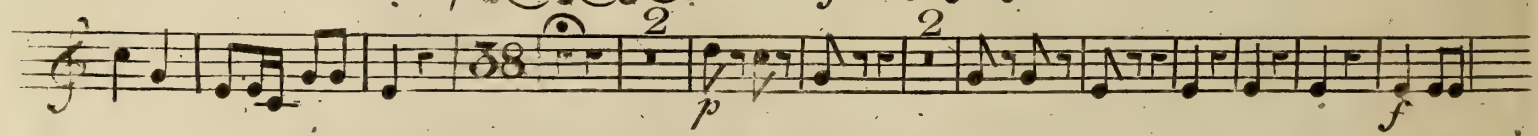
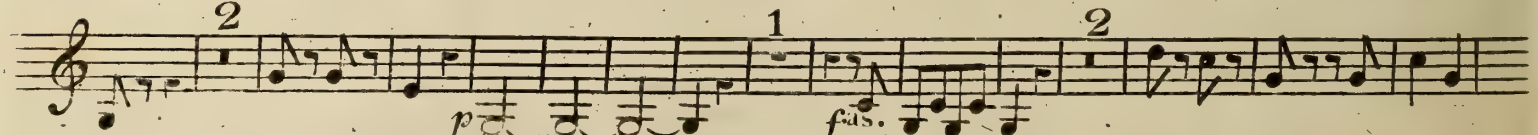
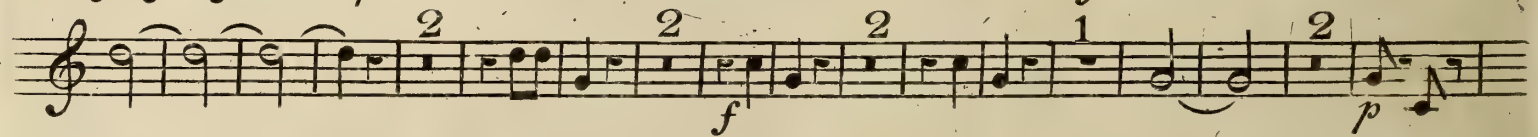
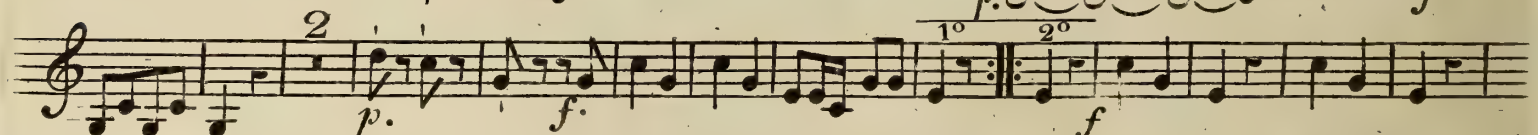
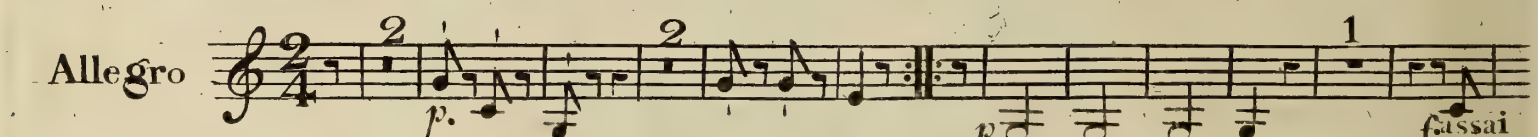
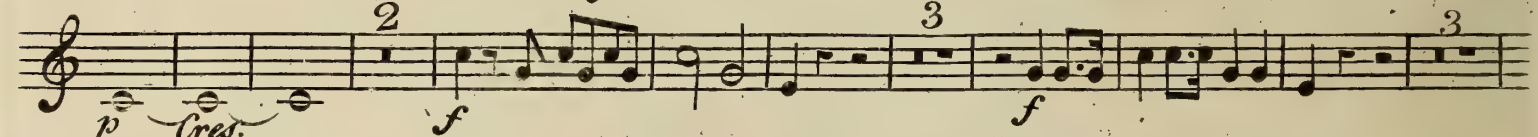
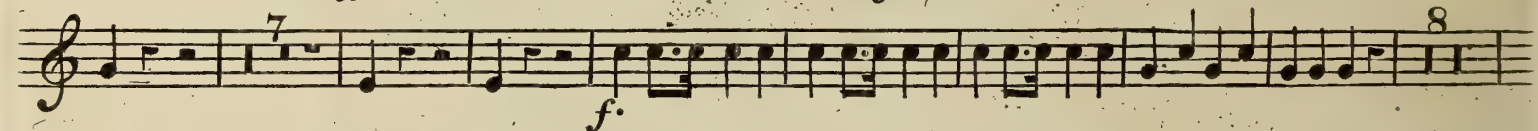
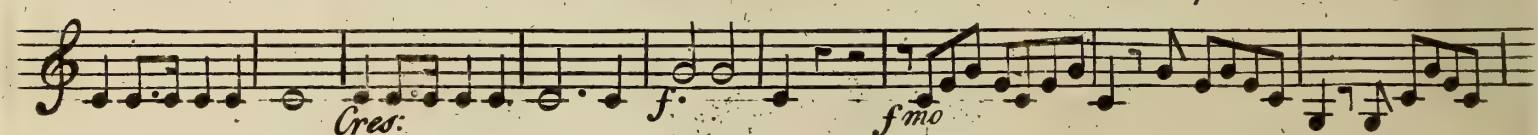
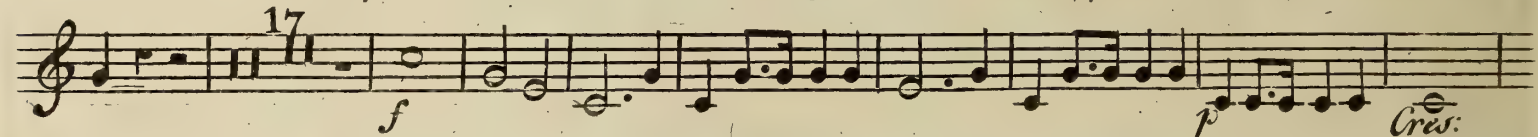
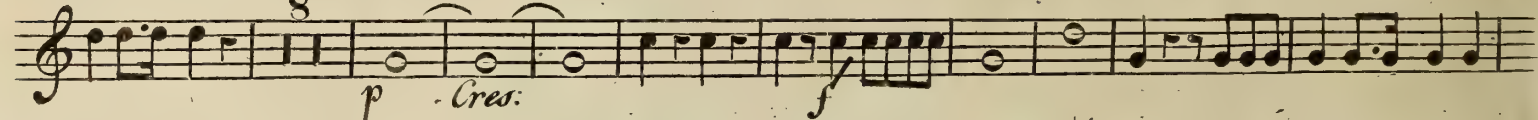
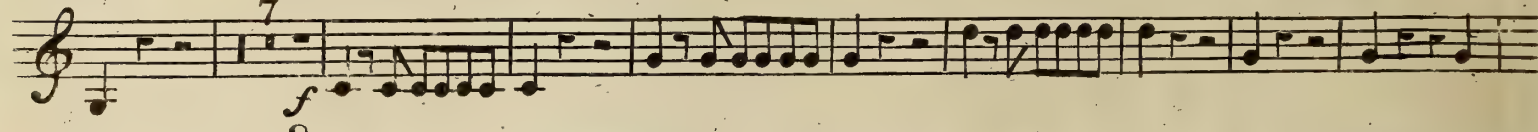
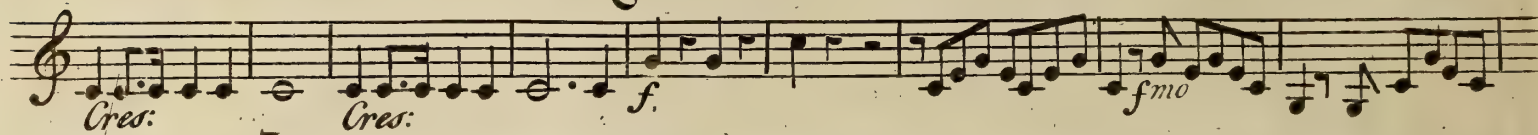
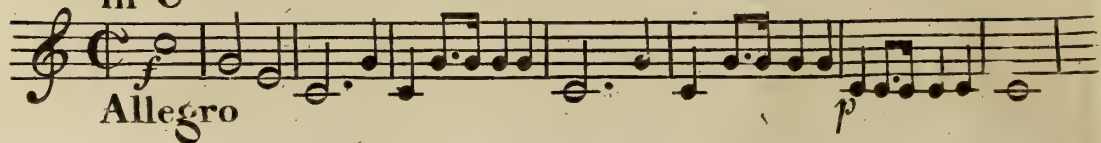
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45.

2
SINFONIA
I

CORNO SECONDO
in C



46.

CORNO SECONDO

3

SINFONIA II

in B *se tac*

Larghetto

Allegro assai

1 10 13 fmo

6 14 9 f

3 3 3 f

1 1 1 1 1 1 4 fmo

1 10 9 f

5 14 9 fmo

4 4 4 fmo

Andante tacet

nontanto Presto

3 3 3 f

4 23 3 fmo

3 3 3 f

3 3 3 f

1 1 1 fmo

117.

4

SINFONIA
III

CORNO SECONDO

in E \flat

Allegro

First system: Treble clef, 4/4 time. Measures 1-6, 15-18. Dynamics: *f*, *p*, *Cres.*, *f*.
Second system: Treble clef, 4/4 time. Measures 1-15. Dynamics: *f^{mo}*, *f*, *p*.
Third system: Treble clef, 4/4 time. Measures 1-11. Dynamics: *f*, *f*, *f*, *p*.
Fourth system: Treble clef, 4/4 time. Measures 6-14. Dynamics: *f*, *p*, *Cres.*, *f*, *f^{mo}*.
Fifth system: Treble clef, 4/4 time. Measures 14-19. Dynamics: *f*, *Cres.*, *f*.

Sixth system: Treble clef, 4/4 time. Measures 1-10. Dynamics: *f*, *f*. Ends with "Andante tacet".

Allegretto
Brillante

Seventh system: Treble clef, 6/8 time. Measures 7-10. Dynamics: *f*, *f*.
Eighth system: Treble clef, 6/8 time. Measures 3-9. Dynamics: *f*, *p*.

Ninth system: Treble clef, 6/8 time. Measures 3-9. Dynamics: *f*, *p*.

Tenth system: Treble clef, 6/8 time. Measures 1st, 3, S. 2^d, 1. Dynamics: *f*, *f*.

Eleventh system: Treble clef, 6/8 time. Measures 1-5. Dynamics: *sf*, *sf*, *sf*, *f*, *p^{mo}*, *p*.

Twelfth system: Treble clef, 6/8 time. Measures 3-7. Dynamics: *f*, *f*, *f*, *f*.

Thirteenth system: Treble clef, 6/8 time. Measures 2-6. Dynamics: *Cres.*, *f*, *p*, *p*, *f*.

118.

CORNO SECONDO

5

SINFONIA
IV

in G

Sotto voce

13

All^o assai

Larghetto

Measures 1-13 of the Corno Secondo part. The tempo is *Larghetto*. The key signature is one sharp (F#). The notation includes various dynamics such as *f* (forte), *pmo* (pianissimo), and *Cres.* (crescendo). There are also articulation marks and fingerings indicated throughout the passage.

Allegretto

Measures 14-20 of the Corno Secondo part. The tempo is *Allegretto*. The notation includes various dynamics such as *f* (forte), *fmo* (fortissimo), *p* (piano), and *Cres.* (crescendo). There are also articulation marks and fingerings indicated throughout the passage. The piece concludes with the marking *Magiore* and a final measure marked '2'.

6

Allegro

6 *p*

Minuetto

Allegro assai

1a

2a

f

p

mf

f

1

2

8

1

2

Minore

3/5

f

p

1

2

3

3

50.

CORNO SECONDO

7

SINFONIA
VI

In A 5

